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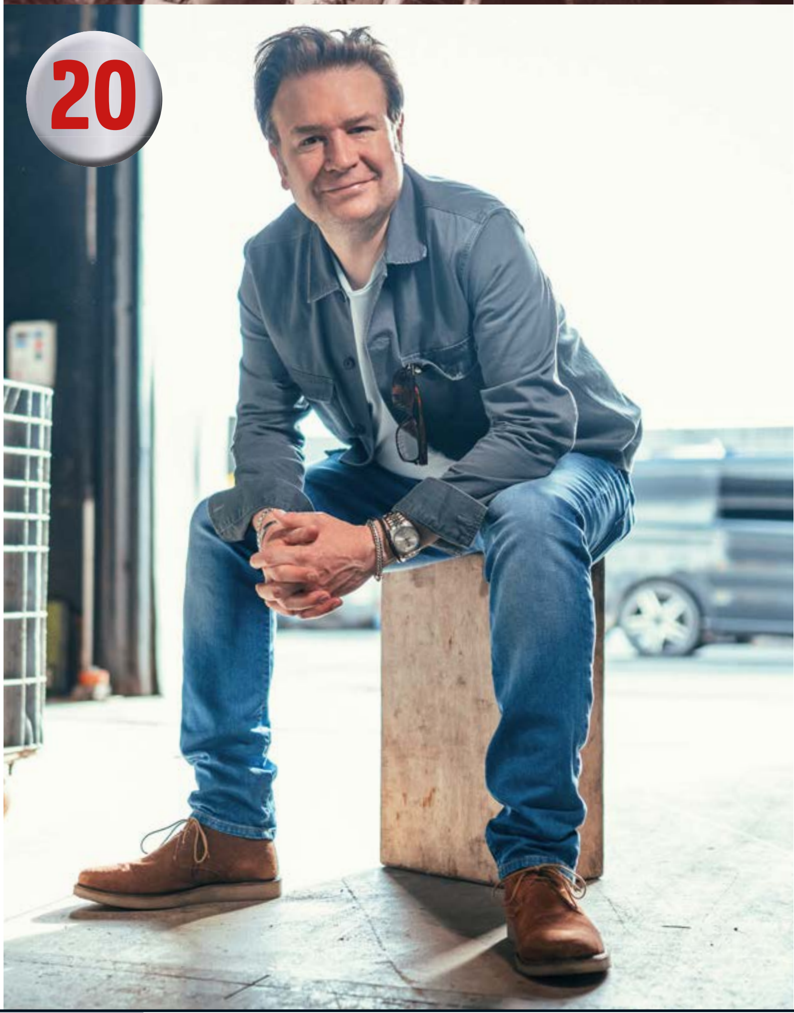

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OLD FRIENDS
DOCTOR WHO
THE ANNIHILATORS
DOCTOR WHO
DOCTOR WHO
AND THE REVENGE OF THE CYBERMEN
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Welcome

Some people find it easier to suspend their disbelief than others. *Doctor Who* has, of course, traditionally appealed to viewers with more vivid imaginations. In 1963, if you were the type that dismissed the idea of a time-travelling police box as "a bit far-fetched", the chances are you wouldn't have got much past the series' first episode.

We've all met them. As a child it used to annoy me when know-it-all classmates (and even some grown-ups) would point out the occasions when you could see the strings in my beloved *Thunderbirds*, entirely overlooking the stunning special effects that were the real highlights of those shows.

Black-and-white *Doctor Who* couldn't call on the same resources enjoyed by Supermarionation producer Gerry Anderson. In *The Romans* (1965), which is the subject of this issue's *Fact of Fiction*, director Christopher Barry had to evoke Nero's inferno with a montage of distant lights, smoke effects and stock footage. Soon afterwards, director Michael Ferguson – to whom we pay tribute on page 26 – relied on editing sleight-of-hand to create the impression that London was under threat from an army of robots, when in fact he only had one hero prop to call upon in *The War Machines* (1966). I doubt that Barry and Ferguson could have imagined a future where visual effects designers like Ben Pickles – interviewed on page 32 – could create swarms of flying Daleks using the power of computer-generated imagery.

We'll never know how Russell T Davies' *Mind of the Hodiac* would have looked had it joined the Sixth Doctor's canon of television stories. In the last issue, we discussed how productions such as *Revelation of the Daleks* (1985) and *The Trial of a Time Lord* (1986) were enhanced by some of the earliest digital matte technology, but now that *Hodiac* has finally been produced – more than 35 years after it was written – the special effects are being provided by Big Finish's sound design and the listeners' imaginations. With television *Doctor Who* reaching new heights of technical sophistication and Big Finish offering an opportunity to experience Russell's very first script for the series, we really are getting the best of past and present worlds.

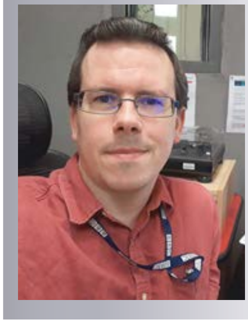
Our preview of *Mind of the Hodiac* brings Colin Baker back to the cover of **Doctor Who Magazine** for the first time in far too many years. Next month, we'll be making a deeper exploration of the series' mid-1980s history with an intriguing look at what *else* could have been for Colin's Doctor, and his predecessor Peter Davison. Issue 575 is on sale from 3 March. Until then, take care.

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

Paul Hayes

While researching his *Doctor Who* non-fiction book *The Long Game*, Paul learned about the luring of *Heartbeat* heartthrob Nick Berry from ITV – and how it almost led to a Russell T Davies-written *Doctor Who* five years before it actually happened. Paul shares his findings, and speaks to some of the key players, on page 40.



Mike Summers

Mike provided the colours for **DWM**'s panto-themed strip *It's Behind You!* and returns for the first part of *Hydra's Gate* on page 53. As a long-time fan of the TV series and all things sci-fi, he's thrilled to add *Doctor Who* to a CV that includes over 100 comic books. "I love to make a story come to life with brilliant colour and energy," he says.

Jason Quinn

Jason is no stranger to our favourite Time Lord, having edited Panini's *Doctor Who Adventures* before joining the comic-strip team at **DWM**. In addition to his work on numerous superhero titles, he's also written several graphic novels, including *The Kaurava Empire* and the award-winning *Gandhi: My Life is My Message*.

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

Six Pack

Colin Baker's first full season as the Doctor will be the next release in BBC Studios' acclaimed *The Collection* range.

Season 22, which also stars Nicola Bryant as Peri, was first broadcast in 1985 and is notable for being the first series of *Doctor Who* to consist of 45-minute episodes. The stories that comprise the season, all of which have been newly remastered for this set, are *Attack of the Cybermen*, *Vengeance on Varos*, *The Mark of the Rani*, *The Two Doctors*, *Timelash* and *Revelation of the Daleks*.

As well as bonus material previously released on DVD, *Doctor Who: The Collection – Season 22* will contain new and exclusive special features. These include:

- **Documentaries** – including a making-of for *The Two Doctors* and a nostalgic trip for Colin Baker, Nicola Bryant, and directors Sarah Hellings and Graeme Harper to Season 22's filming locations.
- ***In Conversation* with Matthew Sweet** – three feature-length interviews with Colin Baker, Nicola Bryant and Michael Grade.
- ***Behind the Sofa*** – with Colin Baker, Nicola Bryant and Terry Molloy; Peter Davison, Janet Fielding and Sarah Sutton; and Sylvester McCoy and Wendy Padbury.
- **Extended episodes** – *Vengeance on Varos*, *The Two Doctors* Part One and *Revelation of the Daleks* Part One.
- ***A Fix with Sontarans*** – the mini-episode from 1985.
- **Updated special effects** – optional new effects for *Timelash*.
- **Audio commentaries** – with Colin Baker, Nicola Bryant, Alexei Sayle and Terry Molloy on *Revelation of the Daleks* and Colin Baker, Janet Fielding and Gareth Jenkins on *A Fix with Sontarans*.
- **Immersive 5.1 surround sound** on *Attack of the Cybermen, Vengeance on Varos* and *Revelation of the Daleks*.
- **The Eternal Mystery** – the mini-episode trailer for the Season 22 box set, starring Nicola Bryant.
- **Studio footage** – behind-the-scenes material from *Vengeance on Varos, The Two Doctors, Timelash* and *Revelation of the Daleks*.
- **Convention footage** – featuring Colin Baker, Jacqueline Pearce and producer John Nathan-Turner.
- **Archive material** – including *The Colin Baker Years* (previously released on VHS), plus clips from contemporary BBC TV programmes covering the promotion of the season and the subsequent 'hiatus'.
- ***Slipback*** – the six-part audio adventure first broadcast on Radio 4 in 1985.
- **HD photo galleries** – including many previously unseen images.
- **Subtitled production notes** – behind-the-scenes information and trivia on every episode.
- **PDF material** – over 5,000 pages of scripts, costume designs and production documentation.

Doctor Who: The Collection – Season 22 will be released later this year, RRP £44.99.

Meanwhile, *The Collection: Season 14*, starring Tom Baker as the Doctor and Louise Jameson as Leela, will be re-released in 'standard' packaging on 28 February, RRP £37.99.

Images from Season 22 (1985): Peri (Nicola Bryant) is transformed into a bird in *Vengeance on Varos*; the Master (Anthony Ainley) and the Rani (Kate O'Mara) in *The Mark of the Rani;* the injured Varl (Tim Raynham) in *The Two Doctors*; the Doctor (Colin Baker) and Herbert (David Chandler) in *Timelash*.

Davros (Terry Molloy) in *Revelation of the Daleks*.

The Doctor in *Attack of the Cybermen*.

High Five

BBC Books will be expanding its *Doctor Who* Target range with five new titles, to be published on 14 July 2021.

Each book has been written by the scriptwriter of the TV original and has newly commissioned cover artwork by Anthony Dry. The titles are:

- *The Stones of Blood* by David Fisher, based on the 1978 TV story
- *The Androids of Tara* by David Fisher, based on the 1978 TV story
- *The Fires of Pompeii* by James Moran, based on the 2008 TV story
- *The Zygon Invasion* by Peter Harness, based on the 2015 TV story *The Zygon Invasion/The Zygon Inversion*
- *The Eaters of Light* by Rona Munro, based on the 2017 TV story

Doctor Who and the Stones of Blood and *Doctor Who and the Androids of Tara* were originally published as Target books in 1980. The new versions are very different, having been adapted from the late David Fisher's audiobooks of the stories, which were released by BBC Audio in 2011 and 2014 respectively.

For James Moran and Peter Harness, these are the first Target books they've written. Rona Munro is returning to the range after 32 years, having previously adapted her 1989 TV story *Survival* in 1990.

"I've been watching *Doctor Who* and reading the Target books for as long as I can remember," says James. "The books were an essential part of my childhood, examining the amazing cover art and 'seeing' stories that aired before I was born. I loved learning new words from them, like 'capacious', and am beyond thrilled to become part of this publishing legend!"

Rona says: "It's wonderful to have a chance to revisit the ideas of my last *Doctor Who* story, *Eaters of Light*. They are ideas that have been with me for a very long time and *Doctor Who*, as always, proved to be the largest and most exciting world in which to realise them."

Peter adds: "Like many, many others, I learned to read and to love books by reading Target novelisations. The Saturday afternoon journey to Garland's book shop in Bridlington to see if any new *Doctor Who* stories had materialised on their shelves... Scouring markets and second-hand shops in the hope of finding an old copy of *Doctor Who and the Sea Devils*... Desperately pestering my poor cousin until he finally lent me his copy of *Doctor Who and the Doomsday Weapon*... Making my Grandad read me *The Enemy of the World* when he would've much preferred to fall asleep with the newspaper... There's a sense of magic and excitement about Target books which has stayed with me my whole life. And I can't begin to tell you how wonderful it feels to be writing my own Target book of one of my own *Doctor Who* stories."

The Doctor (Tom Baker) in *The Stones of Blood* (1978); Count Grendel (Peter Jeffrey) and Romana (Mary Tamm) in *The Androids of Tara* (1978); the Doctor (David Tennant) and Caecilius (Peter Capaldi) in *The Fires of Pompeii* (2008); Vitus (Sam Adewunmi) and Bill (Pearl Mackie) in *The Eaters of Light* (2017).

A familiar foe in *The Zygon Inversion* (2015).

Warpath

Colin Baker is set to star as an alternative version of the War Doctor when the audio drama series *Doctor Who Unbound* returns later this year.

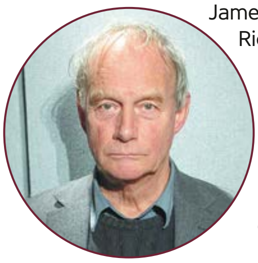
Doctor Who Unbound: Doctor of War – Genesis will be the first of two box sets exploring an alternative timeline set in the immediate aftermath of *Genesis of the Daleks* (1975). The story depicts what could have happened if the Fourth Doctor had completed his mission for the Time Lords and destroyed the Daleks once and for all.

The War Doctor was played by John Hurt in 2013's *The Day of the Doctor*. In *Doctor of War – Genesis*, Colin Baker plays an incarnation named 'the Warrior', with Geoffrey Beevers as the Master.

The box set will comprise three full-cast episodes: *Dust Devil* by John Dorney, *Aftershocks* by Lou Morgan and *The Difference Office* by James Kettle. David Richardson, executive producer for Big Finish Productions, tells **DWM**: "*Doctor Who Unbound* remains a very popular range in our back catalogue. It's been almost 15 years since the last release in the series – in fact, *Masters of War* [2008] was just being finished off when I joined Big Finish.

"So here we are in 2022, and *Doctor Who Unbound* not only gets its own relaunch but as a miniseries too – stepping through the multiverse to a different timeline where the Time War started earlier in the Doctor's life, and a different incarnation of the War Doctor was triggered. Here the Doctor's life changes forever during *Genesis of the Daleks* – and his future takes a very different track."

Doctor of War – Genesis is available to pre-order now from *bigfinish.com* priced £19.99 (CD) and £16.99 (digital). It will be released in April, with the second box set, *Doctor of War – Destiny*, following in September.



Geoffrey Beevers returns as the Master.

Colin Baker plays an incarnation of the Doctor called 'the Warrior'.

Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets

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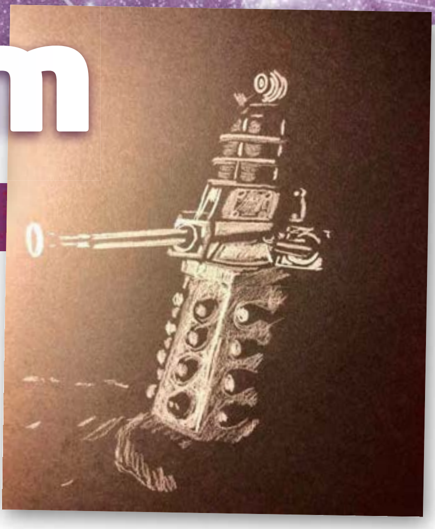


John Porter's drawing of a Dalek emerging from darkness.

Nick (Adjani Salmon) at Elf Storage in *Eve of the Daleks* (2022).

Doctor Who kicked off the new year with *Eve of the Daleks*. We've been catching up with your thoughts on the recent Festive Special...

GROUNDHOG DAY

NICK RANDELL LONDON

What a charming, unpredictable, claustrophobic, romantic, dramatic, funny and all-out high-stakes exciting adventure for the Doctor and her friends! An easy enough story for the masses to get their heads around too – nothing too complicated, once you got into its unique sci-fi, wibbly-wobbly rhythm. And I loved every minute of it. Aisling Bea and Adjani Salmon were adorable together as guest stars, giving the episode so much heart. And Jodie was on cracking form, as usual.

JAMIE JOHNSTON DROGHEDA

The Daleks were very menacing and my three-year-old son was fascinated by them. He calls them the 'sterminates'! Jodie, Mandip and John put in excellent performances as usual, and Aisling Bea and Adjani Salmon as Sarah and Nick were a joy to watch. How cool would it be to see Sarah and Nick in their own spin-off adventures?

ALEX GAUDEL EMAIL

I thought *Eve of the Daleks* was a really cool concept for a *Doctor Who*. It was quite funny (especially the Daleks, oddly enough), there were some great Doctor moments (particularly the speech about trying until you succeed) and an excellent guest cast (having a smaller cast than usual definitely worked in the show's favour). *Flux* was a bright spot for me in 2021, and this Special was a fantastic way to ring in 2022.

MICHAEL KARAM EMAIL

Eve of the Daleks was a fun standalone Special and a welcome break from the complex storytelling in *Flux*. The return of the Daleks was well handled, while the time-loop format of the episode was engaging and felt like something new for *Doctor Who*.

JOE SALAZAR EMAIL

Thank you, Chris Chibnall, for writing a feel-good time-loop story on messing up while getting it right next time/year, with learning and growing along the way.

AIDEN GOOCH EMAIL

The time-loop plot worked extremely well. The Daleks were great and I love the new gun they had. I imagine Nicholas Briggs had a lot of fun voicing this episode: "I am not Nick" was a personal favourite line of mine! Overall, I'd give *Eve of the Daleks* 10/10.

John Rowbotham's photograph of a Thirteenth Doctor action figure.

STAR LETTER

MURRAY ROBERTSON EMAIL

I grew up with 'classic' *Who* but as I got older my connection to the series waned, particularly over the 'wilderness years' [1990-2004]. I always hoped the BBC would collate the episodes into proper seasons, but the fantastic Blu-ray *Collection* sets have gone above and beyond anything I could have dreamed of. They've completely reinvigorated my interest in the series – I avidly watch each disc and devour every extra. It's also down to them that I've been a **Doctor Who Magazine** subscriber for the past few years.

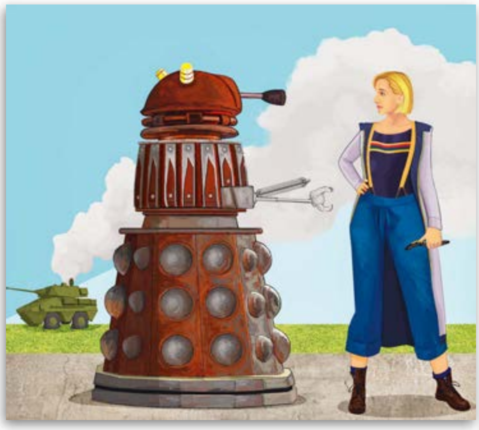
While I'm a huge fan of the brand-new documentaries, I'd particularly like to thank all the people involved in creating the myriad extras for the original DVD range, some of which I watched at the time but most of which I'm only appreciating now. It's an unfortunate fact of life that the passing of time has taken away so many of the talented people behind *Doctor Who*, and it's comforting that such an extensive array of interviews and documentaries exist from when they were still with us.

Thank you to everyone who carried the torch over the past couple of decades. In *The Collection* your work lives on again.

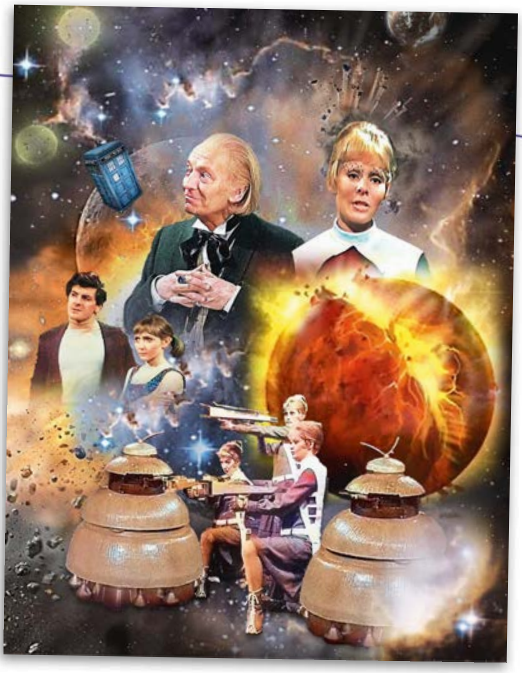
The Season 17 Blu-ray *Collection* documentary *Return to Skaro*.

Murray's letter wins him a copy of *The Third Doctor Adventures: The Annihilators*, a new box set of full-cast audio adventures starring Tim Treloar as the Third Doctor and Michael Troughton as the Second Doctor. It's available this month from *bigfinish.com* priced £19.99 (CD) and £16.99 (digital).

DOCTOR WHO
THE THIRD DOCTOR ADVENTURES
THE ANNIHILATORS



Thirteen Meets a Dalek, by David Overland.



Gary Mer's *Galaxy 4* poster.

JOHN PORTER EMAIL
Doctor Who has often been criticised for too much running up and down corridors, so I was deeply amused that *Eve of the Daleks* was an episode built *entirely* around running up and down corridors. Time-loop stories can be tricky beasts, so I also liked the shortening of the duration of each loop, which was excellent for ramping up the tension. The cast was on fine form (Mandip Gill broke my heart), and it was nice to have *Doctor Who* back on a Saturday night again.

SARAH SMITH DEVON
Eve of the Daleks is my favourite New Year's Special for many reasons. What resonated with me personally was Yaz's journey of falling in love with the Doctor and her heart-warming conversation with Dan. Representation is clearly important in *Doctor Who*, and while this isn't the first example of two females in a relationship (nod to Jenny and Vastra and Bill and Heather), I think John Bishop's Dan is new and wonderful because he offers allyship and support to Yaz, as well as friendship.

I feel the chemistry between the Doctor and Yaz has been so subtle and natural in the build-up to *Eve of the Daleks*, so I hope it gets explored further in the upcoming Specials in 2022 before the Thirteenth Doctor regenerates – I am not ready for this yet!

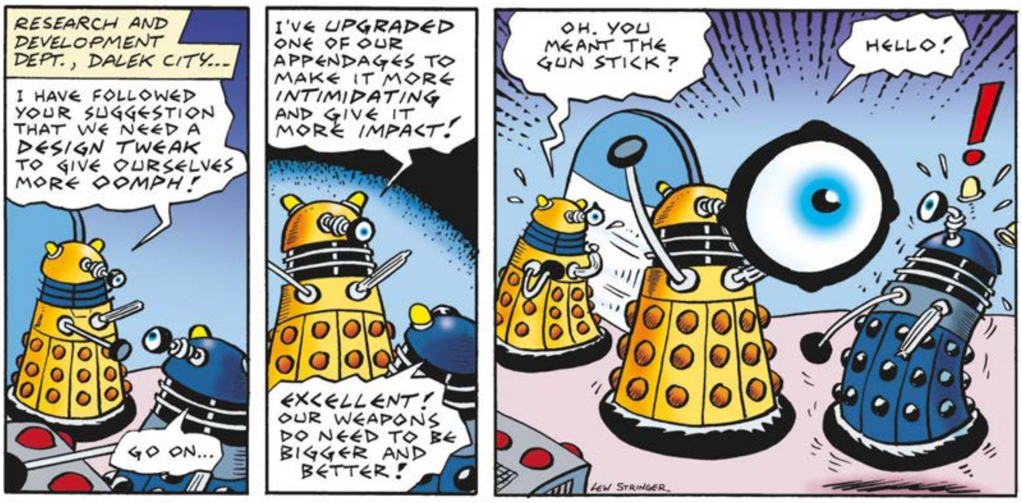
ELIZABETH KNOWLES (16) EMAIL
Dan and Yaz's relationship is adorable. My heart melted when Yasmin told Dan about her feelings towards the Doctor. I have known Yaz has liked the Doctor since *Revolution of the Daleks*. And shout out to Aisling Bea for an amazing and funny performance as Sarah. Hope to see her return in the future and maybe even become a companion.

JAMES MATTHEWS EMAIL
I was so happy to see 'Thasmin' [ie, Yaz's love for the Doctor] confirmed that I was shouting at the TV in joy. The fireworks scene was made all the more powerful as so little was spoken, but the facial acting and pauses told so much. Mandip's performance as Yaz was captivating. And if that wasn't enough, Karl from *The Woman Who Fell to Earth* [2018] made an unexpected but very welcome return.

JACQUELINE RICKARD EMAIL
I'm frustrated with the discovery that Yaz and the Doctor have romantic feelings for each other. Up until now, I had always thought that they were the best of friends – a 'fam'. That was the sort of relationship I thought was being depicted, anyway. I don't think there was enough clear evidence to begin with to support the notion that they loved each other. If they truly felt this way, it would have been addressed directly a lot

→

The Daft Dimension BY LEW STRINGER


RESEARCH AND DEVELOPMENT DEPT., DALEK CITY...
I HAVE FOLLOWED YOUR SUGGESTION THAT WE NEED A DESIGN TWEAK TO GIVE OURSELVES MORE OOMPH!
GO ON...
I'VE UPGRADED ONE OF OUR APPENDAGES TO MAKE IT MORE INTIMIDATING AND GIVE IT MORE IMPACT!
EXCELLENT! OUR WEAPONS DO NEED TO BE BIGGER AND BETTER!
OH. YOU MEANT THE GUN STICK?
HELLO!
!
LEW STRINGER

WHO TUBE

This issue's selection of *Who*-related videos...

Jodie Whittaker and Mandip Gill take part in 'Kids Ask Difficult Questions' on BBC Radio 1, hosted by drive-time duo Jordan North and Vick Hope.
Go to: *tinyurl.com/R1KidsQuestions*

What became of Peri after she left the Doctor? Find out in *The Eternal Mystery*, the trailer for *Doctor Who: The Collection – Season 22*.
Go to: *tinyurl.com/S22Trailer*

Doctor Who In Memoriam 2021

Toby Hadoke's tribute video remembering people from the world of *Doctor Who* whose deaths we learned about in 2021.
Go to: *tinyurl.com/InMemoriam2021*

Peter Capaldi, a former art student, settles down on Freud's couch to deliver his wry take on the Surrealist art movement.
Go to: *tinyurl.com/CapaldiArt*

From the show's cancellation to its rebirth, YouTuber Josh Snares documents the story of how *Doctor Who* made a triumphant comeback.
Go to: *tinyurl.com/WhosReturn*

ON TWITTER...

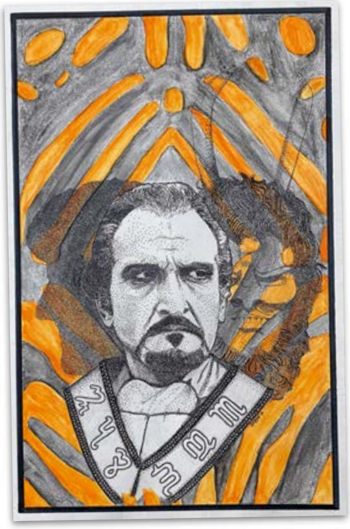
@Through_Fiction *Eve of the Daleks* was such a fun story! Aisling Bea was the standout for me. We finally got an answer to a question that people had been wondering for a while: is Yaz in love with the Doctor? I'm looking forward to see this develop in the next two Specials.

@maffooooo It's weird that *Doctor Who* has never done a time-loop episode before as it's such a natural fit for the show. *Eve* was probably the best episode of the Thirteenth Doctor's reign!

@Deetz74 *Eve of the Daleks* was going great... then there was another Doctor speech about friendship etc like they are a team of Care Bears or something. I've never been a fan of the Doctor/companion love interests in the modern run. It just clogs up the actual story for me but I guess some enjoy that...

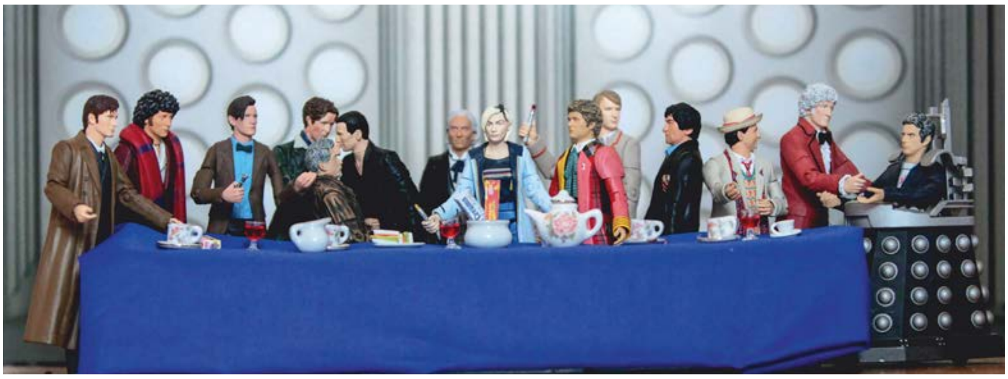
@deneoctober I dare anyone not to have been emotionally exterminated over and over again. Can't speak. Top Chibnall. Top Jodie. Top that!

@DanBrown_ *Eve of the Daleks* was a great story. Shame Jodie is going. I would have loved to see her battle the Celestial Toymaker or the Ood.



Jason Shron's drawing of the Master.

→ sooner than four years into their relationship. When Yaz told Dan her real feelings, it all came across as forced and out of nowhere. I much preferred them as best buds. I thought there was something special there.



Steve Southart's recreation of Leonardo Da Vinci's *Last Supper* using action figures of the Doctor.

SAMUEL JOHNSTONE EMAIL
After Series 13 I thought *Eve of the Daleks* was a nice change of pace which allowed the Doctor, Yaz and Dan to interact as a group. The use of the time loop and the Daleks was really effective and Aisling Bea was a real stand-out. I also loved that Sarah and Nick's romance storyline was mirrored with Yaz and the Doctor.

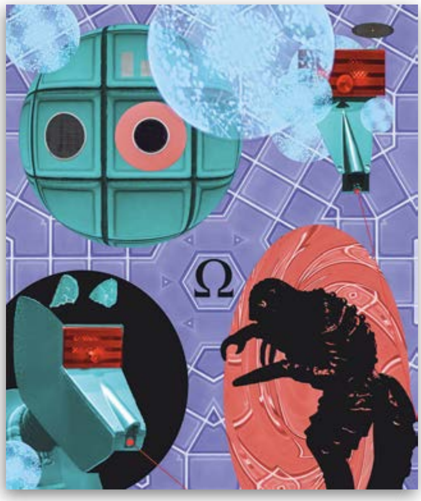
IAN JAMES EMAIL
Daleks have always seemed far more threatening when used sparingly instead of a massive CG army. I can't wait for the return of the Sea Devils next!

Last issue **DWM** paid tribute to the late Target cover artist Chris Achilléos...

REMEMBERING CHRIS

ADAM BULLOCK LONDON
As much as Terrance Dicks defined the printed words inside the Target books, Chris Achilléos defined the covers. I'm pretty sure I had at least one Target book in my possession since before I could read – it may well have been *The Zarbi* or *The Daleks*, among that first trio of Chris' contributions. And you know what? I was enrapt by that cover. The word 'iconic' is bandied about these days with little meaning, but that's what they were. Forget your modern Photoshop and CGI – Chris' illustrations are exactly how you should brand the merchandise for a family adventure series.

He made it look easy, but the minute you pick apart an Achilléos cover you see a brilliant technician at work. His compositions were strong, triangular arrangements and circular motifs with bold angles. His colours popped and the areas of black and white were perfectly balanced. Delicate stipple-work of our heros' portraits counterpointed with graphic renderings of monsters like the Daleks. All held together with nebulas and space-vistas that had a comic-book sensibility. He knew his audience and he knew his market better than anyone. He had skills and craftsmanship that were enviable.



K9 and the Solonian Gambit – Damian Whittle's tribute to Bob Baker.

I got to meet Chris once, briefly, in 2018. Even in the few brief moments of buying a couple of prints and getting them signed and having a quick chat, he came across as a genuinely lovely, warm person. He came across as a man 20 years younger than his age, which makes his passing all the more of a shock. He was generous with his time, too. Which was amazing when you consider that, however much his *Who* work means to us, and however brilliant it is, it was but a tiny fraction of his portfolio.

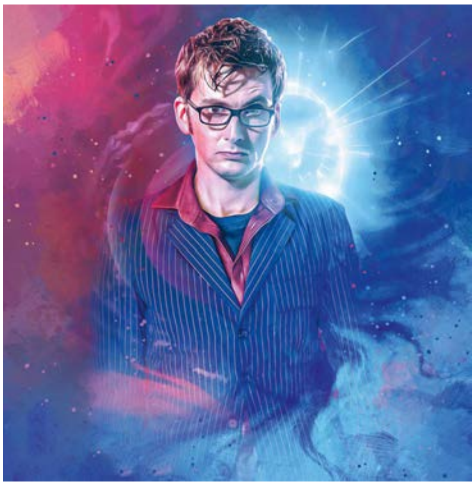
I wonder if he was ever somewhat bemused by all these Whovians gushing with Proustian memories over his juvenilia? Don't forget he was a young man fresh from college when he created the *Doctor Who* covers. But to create something that generates that strong a connection, that rush of nostalgia... that takes talent!

And finally...

AFTER THE FLOOD

ANDY STONE LONDON
After multiple delays for lockdowns, cast isolations, flooding and yet more flooding, there was a risk of anti-climax when my family finally got the chance to take part in the immersive *Time Fracture* experience. But we were blown away by the scale and creativity of the production, the skill of the performers both in characterisation and in their ability to improvise, and by the many clever 'Easter eggs' about the show's history. While it's not a cheap day out it's certainly a memorable one and, in my view, worth every penny.

That's all we've got space for this issue. Please keep sending your photos, letters and artwork to the usual address – *dwm@panini.co.uk*



Rafe Wallbank's Tenth Doctor artwork.

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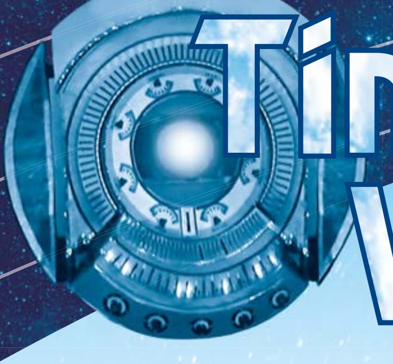


Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

Joanna Lumley as the Doctor in *The Curse of Fatal Death* (1999).

AWARDS

Congratulations to Comic Relief Doctor **Joanna Lumley** on becoming a Dame in the New Year's Honours List, which also included an OBE for **June Brown**.

TELEVISION

If you missed seeing **Pearl Mackie** in *The Long Call* when it aired at the end of last year, the whole series is now available on BritBox and ITV Hub. Directed by **Lee Haven Jones**, it also features **Amit Shah**.

Pearl Mackie as DC Jen Rafferty in *The Long Call* (2021).

Also on BritBox, **Lesley Manville** and **Daniel Mays** star in *Magpie Murders* from 10 February.

Hugh Bonneville as Robert Crawley and Michelle Dockery as Lady Mary in *Downton Abbey: A New Era* (2022).

FILM

DC Films' forthcoming *Batgirl* has added **Rebecca Front** and **Corey Johnson** to its cast list, in unspecified starring roles.

Downton Abbey: A New Era – featuring **Hugh Bonneville**, **Imelda Staunton**, **Phyllis Logan** and **Penelope Wilton** – is released in cinemas worldwide on 18 March.

STAGE

The Park Theatre's murder-mystery fundraiser *Whodunnit [Unrehearsed] 2* features a guest actor improvising their way through each performance. The latest stars to be announced are **Sanjeev Bhaskar**, **Jim Broadbent**, **Simon Callow**, **Michelle Collins**, **Mark Gatiss**, **David Haig**, **Suranne Jones**, **Paterson Joseph**, **Maureen Lipman**, **Joanna Lumley**, **Lee Mack**, **Tim McInnerny**, **Ian McKellen**, **David Mitchell**, **Tamzin Outhwaite**, **Sue Perkins**, **Meera Syal** and **Bradley Walsh**. **Stephen Fry** lends his voice as the Captain at every presentation. The production runs from 9 February to 12 March, each show being followed by a Q&A with that evening's guest actor. Tickets are available from the theatre's website.

Paul McGann stars in *The Forest* at Hampstead Theatre until 12 March, the cast also including **Angel Coulby**, **Sakuntala Ramanee** and **Silas Carson**.

Paul McGann in *The Forest*.

AUDIO

David Tennant and **Michael Sheen** star in a new audiobook version of **Neil Gaiman** and Terry Pratchett's *Good Omens*, available now from Full Cast. The narrator is **Rebecca Front** and the production also features **Arthur Darvill** and **Adjoa Andoh**.

Lisa Bowerman is directing *When Michael Met Benny*, a play by **Jonathan Morris** based on the real-life meeting between Michael Jackson and Benny Hill. It stars **Daniel Anthony** and **Phil Nice** and is released by Average Romp on 22 February.

The late electronic music pioneer **Tristram Cary** was inducted into the Adelaide Music Collective's Hall of Fame on 10 December 2021.

Kevin McNally as Professor Jericho in *Flux* (2021).

BOOKS

Kevin McNally's first novel, a sci-fi comic odyssey entitled *Sons of Sol*, has just been released and is available on Amazon or from Domain Publishing.

TOBY HADOKE

OBITUARIES

Donald Gee, who played Major Ian Warne in *The Space Pirates* and Eckersley in *The Monster of Peladon*, died at 84 on 13 January.

Jana Bennett OBE, the BBC executive who played a key role in the relaunch of *Doctor Who* in 2005, died on 11 January, aged 66.

Donald Gee

Jana Bennett

John Brace

John Brace, visual effects assistant on *The Seeds of Doom* and visual effects designer on *Full Circle*, *The Five Doctors* and *Revelation of the Daleks*, died on 12 January.

Jon Gregory, the Oscar and BAFTA-nominated film editor who (as John Gregory) cut together the Paris sequences on *City of Death*, died on 9 September.

William Kenton, who played the Cyber Scout in *The Five Doctors*, died just before Christmas.

Jon Gregory

George Little

George Little, who played Haroun ed-Din in *The Crusade*, died at 93 on 8 January.

David McKail, who played Sergeant Kyle in *The Talons of Weng-Chiang*, died on 6 December, aged 83.

Ron Pinnell, who played scientist Jim in *The Moonbase*, died on 29 October, aged 93.

David McKail

Ron Pinnell

French twins **Grichka** and **Igor Bogdanoff**, who introduced *Doctor Who* to France and appeared on the covers of various novelisations, died at 72 within six days of each other (on 28 December and 3 January respectively).

Grichka and Igor Bogdanoff

THIS MONTH IN... 1974

Tom Baker with his fellow labourers, shortly after his casting as the new Doctor was revealed.

Baker as Rasputin in *Nicholas and Alexandra* (1971).

Elisabeth Sladen and a Cyberman (Pat Gorman) with Baker at the press call introducing him as Doctor Who.

FRIDAY 15 FEBRUARY

February 1974 wasn't the happiest of times in the UK – with commercial companies limited to just three consecutive days' consumption of electricity (the so-called 'Three-Day Week'), with a long-expected miners' strike declared on Tuesday the 5th, and with Prime Minister Ted Heath calling an emergency General Election two days later. But the bad news wasn't limited to politics.

On Friday the 8th, the news broke that Jon Pertwee was giving up his TV travels in time and space after nearly five years – or "abdicating as Dr Who the Third", as Saturday's *Daily Mail* put it. "Perhaps it's a bad decision in view of the current crisis," Pertwee mused. "Dr Who would have been a certain bread ticket for another year. It's a gamble that I hope doesn't come amiss."

The king had renounced his throne, but a young pretender was waiting in the wings. A BBC spokesman quoted in the *Daily Mirror* claimed that although the Corporation had already chosen Pertwee's successor, they wouldn't release his name until the following week: "We know who the new Dr. Who is, but he hasn't signed a contract yet..."

A week later, the retail price index revealed that the cost of food had risen by an average of 2.9 per cent throughout January. No fewer than 565 food products had gone up in price in just the previous week, according to trade magazine *The Grocer*: "They include margarine, cooking fat, pasta, Carnation evaporated milk, St Ivel cheese wedges, Miracle Whip salad dressing, Swiss rolls, Fiesta soft drinks and Colman's mustard."

But the larder of 1970s epicurean dreams was suddenly within reach for the only person in Britain to receive a financial boost that February, probably. True to their word, the BBC unveiled 'Who the Fourth' at a press launch in the Bridge Lounge of Television Centre on Friday the 15th – but the papers mostly wanted to know how much Pertwee's largely unknown replacement was worth. Although former National Theatre player Tom Baker was "believed to have a £1,000-a-week contract as Dr Who" (so the *Daily Mail* reckoned), his "frugal, bachelor lifestyle" wasn't about to change. "I do not think I have ever lived in more than one room. I have hardly any possessions," he told *The Sun*. The most expensive thing he owned, he said, was a leather overcoat – the same fur-lined overcoat, perhaps, that he wore for that day's photocall with Sarah Jane Smith actress Elisabeth Sladen, plus a Cyberman played by long-standing monster actor Pat Gorman. "I do not have a car and I walk, get a bus or – when I have some money in my pocket – take a taxi. But I cannot deny I shall be able to stop worrying about money for a while."

Just about the only other thing anyone would have known about the new Doctor from reading that morning's papers was that he'd played the Russian mystic Grigori Rasputin in the 1971 historical epic *Nicholas and Alexandra*. 'Rasputin switches over to Dr. Who', declared the headline in the *Daily Express*. 'Latest Dr. Who once played Rasputin', added *The Daily Telegraph*. Only the *Liverpool Echo* managed to find its own angle, with its headline 'Look out Dalek – Who is a Scouser'. The new Doctor was "born in Kirkdale and spent his childhood living in Fountains Road" explained the *Echo* – which had a real scoop, quoting producer Barry Letts on the means of the Doctor's next regeneration: "The present Doctor goes into a cave and dies. But because he is a Time Lord he regenerates and bounces back again..."

Baker may have been uninterested in money, but he was about to discover another facet of celebrity – or so the *Express* reported one week later, when they photographed the new Doctor bidding adieu to his mates Chopper, Art, Tod, Shorty and Pud, with whom he'd been working as a hod carrier on a Chelsea house conversion throughout the winter months. Baker told the *Express* that once his casting had been revealed, a couple of women in local shops "started giving me the eye. They wouldn't look at me last week."

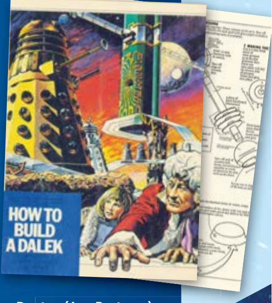
Almost everyone would be looking at him soon. **ALAN BARNES**

ALSO THIS MONTH

Saturday the 23rd

With startling real-life synchronicity, the TARDIS became afflicted by an intergalactic power cut in the first episode of *Death to the Daleks*. Which would have come as some relief to RL Howard of Huntingdon, whose complaint about the "pathetic" monsters in the preceding adventure *Invasion of the Dinosaurs* was published in that week's *Radio Times*.

The Daleks' return would surely have pleased another of the magazine's correspondents – 15-year-old Peter Capaldi from Glasgow, who wrote to profess his delight at the Dalek blueprints published in the magazine's recent *Doctor Who* special: "The Dalek construction plans will have no doubt inspired many a school to build their own Daleks. Who knows, the country could be invaded by an army of school Daleks! Ah, but we'd be safe, as we'd have Dr Who to protect us!"



Sarah (Elisabeth Sladen) and the Doctor (Jon Pertwee) experience a TARDIS power cut in Part One of *Death to the Daleks* (1974); the opening page of *How to Build a Dalek* from the *Radio Times Doctor Who* tenth anniversary special (1973).

Public IMAGE

The Daleks may have lost their New Year's Eve battle with the Doctor, but who won the ratings war? **TOM SPILSBURY** has the stats...

It does sometimes feel as if *Public Image* is caught in a time loop. In the 17 years since we reported the huge audience for *Rose* (**Doctor Who Magazine** issue 356), there have been some absolutely terrific ratings to write about, and plenty more that have been... perfectly ordinary. And every time *Doctor Who*'s viewing figures are ordinary, you'll get a column like this one.

So, with that in mind, we can tell you that **4.40 million** viewers watched *Eve of the Daleks* within seven days of transmission, making it the 26th most-watched programme of the week. Given that *Revolution of the Daleks* – shown on New Year's Day 2021 – was seen by 6.36 million viewers and finished the week in tenth place, this marks a significant year-on-year decline. Indeed, *Eve of the Daleks* now has the unfortunate distinction of being the lowest-rated episode of *Doctor Who* since the show's 2005 return, a record set by *Village of the Angels* (4.57m) just a few weeks earlier. It's surprising that this has happened with a Special, as historically the seasonal one-offs have performed better than 'regular' episodes, with nearly all of them (bar 2019's *Resolution*, at number 14) making the week's top ten programmes. Traditionally, these Specials have succeeded in tempting extra viewers, who perhaps only watch *Doctor Who* once a year. So, why such a sharp decline in rating and chart position?

There are a few factors. Firstly, *Doctor Who* was scheduled against much tougher competition than it's been used to. ITV's *The Masked Singer* was one of the biggest entertainment hits of 2021, averaging eight million viewers per week. The surreal singing contest launched its third series directly opposite the Doctor at 7.00pm, attracting a lower-than-anticipated 5.21 million viewers. So, while *The Masked Singer* certainly didn't demolish *Doctor Who*, it does seem as if the two shows might have split the primetime audience, with families choosing one over the other. Viewers had an easier choice later that evening as BBC One launched new drama *The Tourist*, which attracted 8.69 million, second only to the New Year's Eve fireworks (10.11 million).

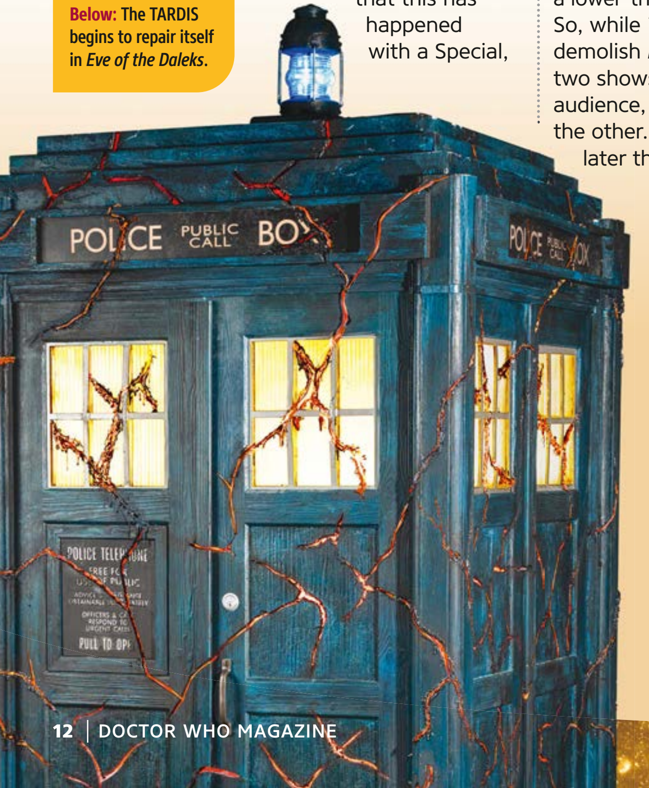
> ***Doctor Who* was scheduled against much tougher competition than it's used to.**

Secondly, New Year's Day has never been quite as good as Christmas Day for bringing in additional viewers to *Doctor Who*. We can only speculate why that might be, but perhaps it's something as simple as families being more likely to gather on Christmas Day.

A third possible factor is that *Eve of the Daleks* aired just a few short weeks after *The Vanquishers*, so there's a possibility that viewers perceived it as 'just another episode' rather than an 'event'. As ever, we should stress that anything pulling in more than four million viewers is still a decent-sized hit in this day and age. *Eve of the Daleks* was comfortably inside the week's Top 30 programmes, after all, ahead of all the other New Year's Day shows, such as *The Weakest Link* (3.3m), *Michael McIntyre's The Wheel* (4.2m), *Mrs Brown's Boys* (4.1m) and ITV's premiere of the *Downton Abbey* movie (3.7m).

Finally, we can now report the 28-day figures for *Flux*. As you can see below, every chapter has gained an additional half-million viewers, who watched after each episode's initial seven-day cut-off point, pushing them all over five million. Hopefully, *Eve of the Daleks* will follow suit. However, with only two more Thirteenth Doctor episodes to go, it will be intriguing to see if *Doctor Who*'s ratings take an upward turn as we head towards another regeneration. **DWM**

Above: The Elf storage facility receives an unwelcome visitor in *Eve of the Daleks* (2022).
Below: The TARDIS begins to repair itself in *Eve of the Daleks*.



2021 RATINGS

Episode	TX date	Live	7-day	28-day	Chart pos
Revolution of the Daleks	1 Jan 2021	2.81m	6.36m	6.60m	10th
The Halloween Apocalypse	31 Oct 2021	3.07m	5.81m	6.39m	8th
War of the Sontarans	7 Nov 2021	2.53m	5.13m	5.65m	13th
Once, Upon Time	14 Nov 2021	2.63m	4.70m	5.23m	19th
Village of the Angels	21 Nov 2021	2.31m	4.57m	5.01m	18th
Survivors of the Flux	28 Nov 2021	2.45m	4.83m	5.32m	21st
The Vanquishers	5 Dec 2021	2.44m	4.64m	5.14m	23rd
Eve of the Daleks	1 Jan 2022	2.00m	4.40m	TBA	26th

All figures: BARB *www.barb.co.uk*

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Meeting of Minds

The story of the Sixth Doctor is about to enter an extraordinary new chapter. In this exclusive preview of *Mind of the Hodiac*, **PAUL KIRKLEY** meets **COLIN BAKER, BONNIE LANGFORD, SCOTT HANDCOCK, EMILY COOK** and **RUSSELL T DAVIES**…

Above: Russell T Davies and Scott Handcock outside Television Centre.

Below: A page of Russell's original script for *Mind of the Hodiac*.

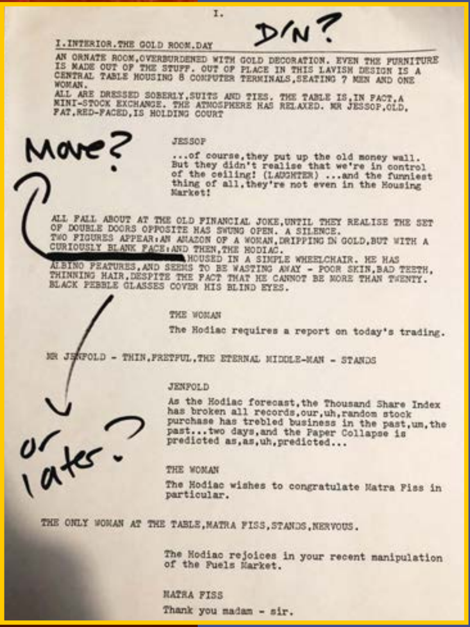
Opposite page: Mel (Bonnie Langford) and the Doctor (Colin Baker). Image adapted from Sophie Cowdrey's cover art for the Big Finish release of *Mind of the Hodiac*.

"Nothing about *Doctor Who* makes sense," observes Colin Baker – who, as the Sixth Doctor, made it his business to confound the laws of the universe every Saturday. "And yet everything makes sense."

He's got a point. Consider, for example, Russell T Davies – the once and future king of *Doctor Who*, whose latest script for the show also happens to be his very first, written for the 'classic' series (as no one called it back then) and finally commissioned three decades after said series was cancelled. Which, as Colin rightly points put, feels like a very *Doctor Who* way of going about things.

To find out how we got here, we need to rewind to December 2020, when **Doctor Who Magazine**'s own Emily Cook was prepping for the latest in her hugely successful 'Lockdown Who' Tweetalongs, this time for Russell's 2006 Christmas Special, *The Runaway Bride*.

"As we were preparing for it," Emily recalls, "Russell sent me a WhatsApp, saying, 'You'll never guess what I've just found!'"



I.

D/N?

I.INTERIOR.THE GOLD ROOM.DAY

AN ORNATE ROOM,OVERBURDENED WITH GOLD DECORATION. EVEN THE FURNITURE IS MADE OUT OF THE STUFF. OUT OF PLACE IN THIS LAVISH DESIGN IS A CENTRAL TABLE HOUSING 8 COMPUTER TERMINALS,SEATING 7 MEN AND ONE WOMAN.
ALL ARE DRESSED SOBERLY,SUITS AND TIES. THE TABLE IS,IN FACT,A MINI-STOCK EXCHANGE. THE ATMOSPHERE HAS RELAXED. MR JESSOP,OLD, FAT,RED-FACED,IS HOLDING COURT

Move?

JESSOP
...of course,they put up the old money wall. But they didn't realise that we're in control of the ceiling! (LAUGHTER) ...and the funniest thing of all,they're not even in the Housing Market!

ALL FALL ABOUT AT THE OLD FINANCIAL JOKE,UNTIL THEY REALISE THE SET OF DOUBLE DOORS OPPOSITE HAS SWUNG OPEN. A SILENCE.
TWO FIGURES APPEAR:AN AMAZON OF A WOMAN,DRIPPING IN GOLD,BUT WITH A CURIOUSLY BLANK FACE:AND THEN,THE HODIAC.
[illegible] HOUSED IN A SIMPLE WHEELCHAIR. HE HAS ALBINO FEATURES,AND SEEMS TO BE WASTING AWAY - POOR SKIN,BAD TEETH, THINNING HAIR,DESPITE THE FACT THAT HE CANNOT BE MORE THAN TWENTY. BLACK PEBBLE GLASSES COVER HIS BLIND EYES.

THE WOMAN
The Hodiac requires a report on today's trading.

MR JENFOLD - THIN,FRETFUL,THE ETERNAL MIDDLE-MAN - STANDS

JENFOLD
As the Hodiac forecast,the Thousand Share Index has broken all records,our,uh,random stock purchase has trebled business in the past,um,the past...two days,and the Paper Collapse is predicted as,as,uh,predicted...

or later?

THE WOMAN
The Hodiac wishes to congratulate Matra Fiss in particular.

THE ONLY WOMAN AT THE TABLE,MATRA FISS,STANDS,NERVOUS.

The Hodiac rejoices in your recent manipulation of the Fuels Market.

MATRA FISS
Thank you madam - sir.

What he'd just found was an old *Doctor Who* script – the first he ever committed to paper. Written for Colin's Doctor and Bonnie Langford's Mel in the mid-1980s, it had been lying forgotten in a box for several decades.

"It was literally a typewritten manuscript," explains Russell. "Emily was saying, 'Can you send it to me?' And I was going, 'It's a yellowing manuscript – it doesn't exist electronically anywhere.'"

During the *#SantasARobot* Tweetalong, Russell posted a few pages on Twitter. In total, the script consisted of a complete, 45-minute first episode plus around eight pages of notes for the concluding instalment. Explained Russell: "It's not a missing episode, it's a never-episode," adding: "I won't post the whole thing – this story could still work! But it's very much my *Doctor Who*, even in 1985: great big cosmic events all focusing down on an ordinary Earth family. Come and bid, Big Finish!"

Of course, Russell should have known better than to make a joke like that within earshot of Big Finish, prolific purveyors of *Doctor Who* audio dramas since 1999. A few discreet emails from Emily later, the wheels were set in motion.

Which is how, 15 months on, that yellowing manuscript has become *Mind of the Hodiac*, a new full-cast audio adventure that takes us from the depths of space – where the mysterious Hodiac is organising a run on the Galactic Stock Exchange – to the streets of 1980s London, where the Maitland family is being plagued by a series of spooky psychic events.

Through some impossible act of quantum trickery, it's a story that feels both authentically of the Sixth Doctor's era, while also presenting a version of Russell's *Doctor Who* revival in utero – all shot through with the returning showrunner's trademark warmth, wit and humanity.

"Who would have thought, as I sat there in that little flat in Roath in Cardiff, bashing away on an electric typewriter my mother had bought me for my 21st birthday...?" muses Russell. "Obviously I was writing it in the hope it would be made – and here we are, all these years later. This whole thing... it's very strange that I'm coming back to *Doctor Who* at the same time, because none of this was planned. But it feels all as one. It feels like a whole. It feels like it was meant to be."

Indeed it does, and to mark the occasion **DWM** has convened a meeting of Colin, Bonnie, Russell, Emily (who's produced the story), and director/co-writer Scott Handcock on Zoom, along with a guest appearance from Colin's rescue Dalek. ("It was sitting on the hard shoulder of the M40, wet, covered in leaves and forlorn", he explains, clearly having forgotten he's supposed to be their mortal enemy.)

To business, then...

Colin, what was it like to perform a script by (cover your ears, Russell) the great Russell T Davies? →

"Obviously I was writing it in the hope it would be made and here we are - all these years later." **RUSSELL T DAVIES**

Right: The Doctor and Mel in *The Trial of a Time Lord* (1986).

Below: Rose (Billie Piper) and the Doctor (Christopher Eccleston) in *Rose* (2005).

→ **COLIN BAKER:** "It felt extraordinarily wonderful. *Doctor Who* is kind of a self-generating programme, in that all the people who make it are people who saw the programme back in the mists of time, and loved it so much they became writers, producers, directors, actors... It's like some creature that cannot be killed, because it spawns new creative talent. And Russell is the prime example. As a young fellow, he took a shine to a programme – which, by happenstance and good fortune had Bonnie and I in it at the time – and he wrote a script for us. Not for the other ones, but for us! So we got the benefit of this wonderful story."

Russell, the same question to you in reverse – what was it like to have your work performed by the great Colin Baker and Bonnie Langford?

RUSSELL T DAVIES: "It's an absolute joy and an honour to write for Colin and Bonnie. There's a reason why Colin Baker is Colin Baker, why Bonnie Langford is Bonnie Langford. They are legends of the industry, and you only become that through talent. Absolute talent. Which is why I love my job – I only work with actors. I don't write prose, I don't write novels, I only write dialogue to be said by actors, and I love it."

COLIN: "Another thing about this script is that the seeds are so strongly there of the kind of things Russell would later end up writing about so wonderfully. You can see the man from that boy."

BONNIE LANGFORD: "You're so right, Colin. If you look at the programme when Russell brought it back, you can see those roots in this script. One of the reasons people love this programme is because it has this sort of fantastical, infinite opportunity – and when you're young, you want to think that your life could go anywhere. But with Russell's scripts it starts at home, it's about the human race. It brings a kind of reality to the fantasy."

As well as directing the story, seasoned Big Finish hand Scott Handcock has written the second of its two, hour-long episodes, based on Russell's original notes.

SCOTT HANDCOCK: "I've known Russell for about 15, 16 years, and have always thought it would be lovely to do something with him on audio. But when this came up, the fear of being asked to write the entire second episode... it was quite daunting. The good thing was, Russell provided us with a really good, blow-by-blow scene breakdown for Part Two. So I couldn't mess up the structure. But you're equally aware of having to write in sympathy with one of, if not *the*, greatest writers in the TV industry...

"We're all very invested in our own stories, and I knew that, being Russell's first script, it would mean a lot more to him. But I think we have very similar attitudes to *Doctor Who*, so it does feel like one whole piece, I think."

Emily, you're a child of the (first) Russell T Davies era – and now you're producing him!

EMILY COOK: "Yes, I absolutely have Russell to thank for *Doctor Who* being such a wonderful part of my life. It was his version of the show that hooked me in 2005 and has inspired me ever since – in so many ways but perhaps most notably with the Tweetalongs. That whole initiative came from a place of isolated fear, given the uncertainty

> "If you look at the programme when Russell brought it back, you can see those roots in this script." BONNIE LANGFORD

Below: Producer Emily Cook and co-writer/director Scott Handcock with some of the *Mind of the Hodiac* cast members: Laura Riseborough (Miss Fairfax), Bonnie Langford (Mel), Loreece Harrison (Lisa), T'Nia Miller (Mrs Maitland), Annette Badland (Mrs Chinn) and Sutara Gayle (Nan).

CASTING NOTES

Most of us lesser mortals would probably look back on our youthful efforts with some trepidation – but Russell clearly thought *Mind of the Hodiac* had aged pretty well...

"Oh, I love it – no one's a bigger fan of myself than me!" he says, laughing. "But I just sit here and type, and you have to give it to the actors. That's where the magic comes in. That's why I love my job."

"I'd also like to doff my hat to the casting," agrees Colin. "We've got some wonderful guest actors in this, like Annette Badland [as Mrs Chinn] and T'Nia Miller [as Mrs Maitland]."

"And Laurie Kynaston as the Hodiac," adds Russell. "That's a really classic, evil *Doctor Who* villain, plotting away. He plays it with incredible weight."

"The pressure was on; we had a lot to do on those recording days, but we laughed a lot as well," says Scott. "Also, we have the most marvellous sound designer and composer on this, Rob Harvey – he'll just take everything to another level. So it's a real team effort, and all doing it for the love of it – for the love of the script."

of what was happening with COVID, but took off in the way it did simply through a shared love for *Doctor Who*. The fact that Russell rediscovered *Mind of the Hodiac* as part of that makes it all the more special. It was like finding buried treasure. Having the opportunity to produce it has been incredible – and a responsibility for everyone to do it justice. I'm confident that we have."

Did you actually submit the script to the *Doctor Who* production office, Russell?

RUSSELL: "I must have done, yes. I submitted a couple of things. When *Doctor Who* closed down in 1989, I received a nice letter from Andrew Cartmel [script editor, 1987-89], saying he liked my ideas and would have set them aside to talk to me about. He wasn't saying it would have been a commission, but he liked them."

As well as being a cracking adventure, fans will naturally be interested in this as a historical artefact – if that doesn't make you sound too ancient, Russell...

RUSSELL: "Yes, I thought it was important to preserve it as it was, because that's the whole point. It's an artefact from 1986, and as long as the production is new and sizzling, and that cast is young and beautiful..."

EMILY: "We wanted to keep it as close as we could to the original, but it also needed to work on audio, and that's one of the many things Scott is very good at. So he was essential in making that first part work for audio."

SCOTT: "The way we approached it was: it's meant to be a lost story from 1986, let's make it as if it was a continuation of the TV series."

As such, it's an authentic 80s period piece, with references to John Menzies and a plot based around the Galactic Stock Exchange. Because nothing says the 1980s like a satire about braying City types in red braces...

RUSSELL: "I was obviously quite obsessed. I don't know why – I've never owned a single stock or share in my life, and never will! I think this was written around the time they were just starting to sell off British Gas and other public properties, which must have been driving me mad."

BONNIE: "It's of that whole time – big shoulder pads and all that..."

RUSSELL: "That was me – typing away in Cardiff in my big shoulder pads!"

As noted, it's a story that prefigures Russell's TV revival of *Doctor Who* by being strongly rooted in ordinary streets and living rooms. Indeed, Mel even says, "I can't remember when we last landed somewhere this normal" – because that urban milieu was almost entirely absent from the Sixth Doctor's TV tenure, wasn't it? →

Above left: Big Finish sound designer and composer Rob Harvey.

Above right: Bonnie Langford and Annette Badland.

Left inset: Andrew Cartmel, *Doctor Who*'s script editor from 1987-89.

Below: T'nia Miller and Emily Cook.

Right: Laura Riseborough, Bonnie Landford, Loreece Harrison, T'Nia Miller, Annette Badland and Sutara Gayle.

Below right inset: The Doctor (Colin Baker) and George Stephenson (Gawn Grainger) in *The Mark of the Rani* (1985).

Bottom: The Sixth Doctor's controversial coat was first seen in *The Twin Dilemma* (1984).

→ **BONNIE:** "Yes, we were still in that kind of *Blake's 7* era, where we were all living on the Moon. It didn't have that sense of normality. It was a little bit drifting in space – literally."

COLIN: "Hindsight is a wonderful thing. When I was doing it on TV, I felt I'd been given something precious, and I was enjoying it enormously, having that in my hands. It's only when you look back and make comparisons that you take the point that, yes, maybe we didn't get as involved in the human side of it as much as we could have done."

RUSSELL: "But let's not be too harsh on the past, everyone. It was just a different show then. Part of the reason I set it in a normal house among normal people was because that wasn't happening on screen, so I thought I had something new to bring to it. But what you were doing then… Look at Mel in [1987's] *Paradise Towers* – that's a story of living on a council estate. Colin, you were meeting George Stephenson [in 1985's *The Mark of the Rani*] – that's a story of human ambition. I just saw a gap in the market and thought, 'When did we last arrive in a living room…?'"

For all its modernity, though, this remains very much a Sixth Doctor script, with the rhythms and intonations perfectly attuned to Colin's performance. In particular, there's a running thread of the Doctor quoting wistfully from *The Wind in the Willows*, which Colin makes sing in a way that arguably no other Doctor could. Plus the Sixth Doctor's amazing Technicolor dream/nightmare (delete as applicable) coat plays a crucial role in the plot…

RUSSELL: "I wanted to use the coat, because I didn't think it was commented on enough. When someone wears something like that, why aren't people saying, 'What an extraordinary coat, let's talk about it!' There was just this strange silence around it, so I wanted to put it centre stage in the story."

SCOTT: "In the original script it says they walk into the room, and there's the Doctor's coat, which doesn't work so well on audio. Emily put me in touch with [cosplayer and **DWM** Big Finish reviewer] Jamie Lenman, who provided a technical description of the coat. It was him who came up with descriptions like 'the violin back'. It's a lovely speech."

Despite being very clearly written for the Sixth Doctor, one line in the script still puzzles Russell…

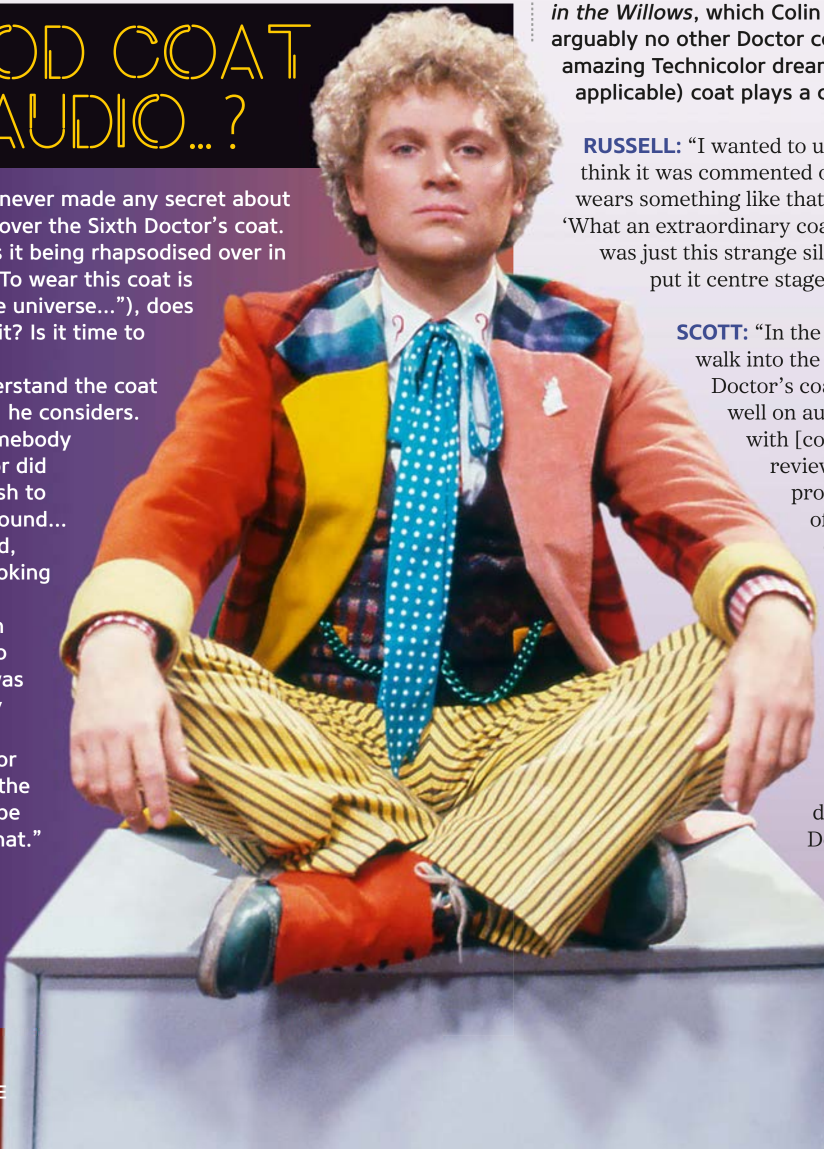
RUSSELL: "There's a stage direction that says, 'If this Doctor wears a hat…' The script has no date on it, so I don't know if it was written in the interregnum between Colin and Sylvester [McCoy]. But it's absolutely, certainly written as

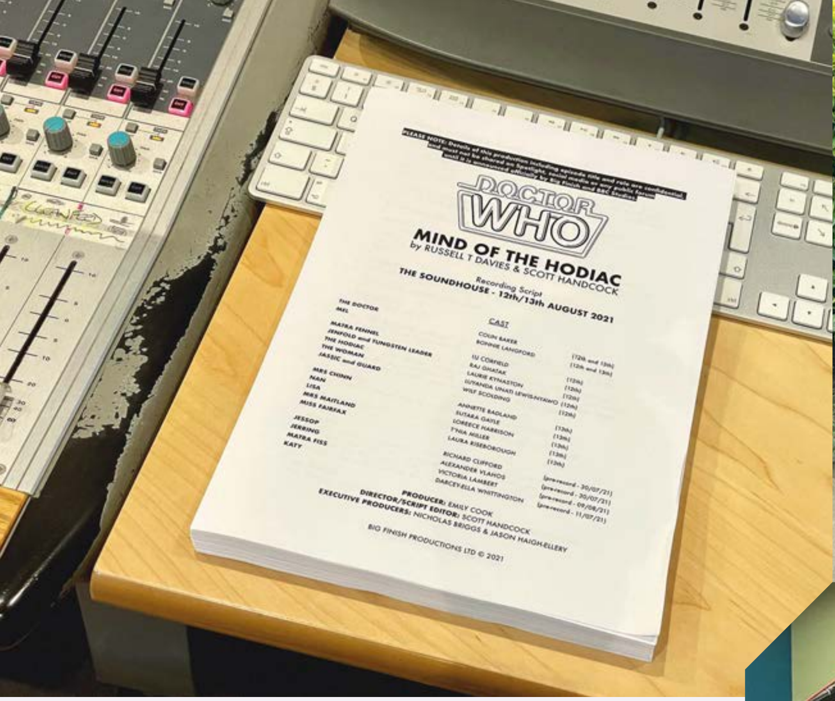
A GOOD COAT FOR AUDIO…?

Colin Baker has never made any secret about his misgivings over the Sixth Doctor's coat. When he hears it being rhapsodised over in *Mind of the Hodiac* ("To wear this coat is to cloak oneself in the universe…"), does it make him warm to it? Is it time to Reclaim The Coat?

"I didn't really understand the coat at the time, it's true," he considers. "It struck me that somebody doing what the Doctor did might on occasion wish to blend into the background… But as I've always said, I was on the inside looking out, so it wasn't my problem! I think much of my disinclination to adore it at the time was generated by the way it sort of became the definition of my Doctor – he is loud and over the top. And I wanted to be so much more than that."

"You *were* so much more than that, Colin," Russell interjects. "You were moral, you were wonderful!"





DOCTOR WHO

MIND OF THE HODIAC
by RUSSELL T DAVIES & SCOTT HANDCOCK

Recording Script
THE SOUNDHOUSE - 12th/13th AUGUST 2021

CAST

THE DOCTOR	COLIN BAKER	(12th and 13th)
MEL	BONNIE LANGFORD	(12th and 13th)
MATRA FENNEL	LU CORFIELD	(12th)
JENFOLD and TUNGSTEN LEADER	RAJ GHATAK	(12th)
THE HODIAC	LAURIE KYNASTON	(12th)
THE WOMAN	LUYANDA UNATI LEWIS-NYAWO	(12th)
JASSIC and GUARD	WILF SCOLDING	(12th)
MRS CHINN	ANNETTE BADLAND	(13th)
NAN	SUTARA GAYLE	(13th)
LISA	LOREECE HARRISON	(13th)
MRS MAITLAND	T'NIA MILLER	(13th)
MISS FAIRFAX	LAURA RISEBOROUGH	(13th)
JESSOP	RICHARD CLIFFORD	(pre-record - 30/07/21)
JERRING	ALEXANDER VLAHOS	(pre-record - 30/07/21)
MATRA FISS	VICTORIA LAMBERT	(pre-record - 09/08/21)
KATY	DARCEY-ELLA WHITTINGTON	(pre-record - 11/07/21)

PRODUCER: EMILY COOK
DIRECTOR/SCRIPT EDITOR: SCOTT HANDCOCK
EXECUTIVE PRODUCERS: NICHOLAS BRIGGS & JASON HAIGH-ELLERY

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Colin – in his speech patterns, and the coat, and the whole *Wind in the Willows* thing. I don't think you could do that with any other Doctor."

If the Doctor feels authentically like the candy-coloured Time Lord we know and love (specifically the re-tooled, less abrasive, *Trial of a Time Lord* model), it's fair to say Bonnie Langford's Mel sounds nothing like the Melanie Bush of the 1980s.

BONNIE: "Back then I just said 'but Doctor' all the time and screamed a lot. I always said, 'I thought I was supposed to be a computer programmer – why do I just run around like some girl?' But it was maybe down to me as well. Mel was very earnest, but she didn't challenge the Doctor much. So I love the fact she's become this character that's got so much more to say."

Which begs the question: did the character need much updating from Russell's original script?

RUSSELL: "I like to think that even then – even young Russell, he knew to bump up the companion a bit. The instinct in my head was always to go in that direction because... it's an alien and a Time Lord, it's a man and a woman. It's such a classic combination. So yeah, good old Mel."

> "I like to think that even then – even young Russell, he knew to bump up the companion a bit." RUSSELL T DAVIES

For Bonnie, the passing years – and her two-decade involvement with Big Finish – have prompted a dramatic reassessment of her feelings about *Doctor Who*.

BONNIE: "I record at the Soundhouse, just around the corner from the old Acton Hilton rehearsal rooms – in the shadow of where we did it originally, running up and down in an empty room, full of corridors marked out on the floor in tape. It's really lovely. It has so much more affection for me now than it did at the time, really."

For Colin, Big Finish has also provided an extraordinary second act, shorn of all the drama of the series' turbulent mid-80s production. Does he think he'd feel very differently about *Doctor Who* without it?

COLIN: "I think I'd always have been proud and affectionate. But yes, to a certain extent, Big Finish rescued my reputation, whatever it was. Because the programme itself was going through backstage shenanigans that I knew very little of, during my time as the Doctor, and I suppose it would have left me feeling a little deflated. But Big Finish has solved all that."

BONNIE: "Everything comes out in the wash. If things are meant to happen... You might just have to weather the storm, and have a bit of faith and a bit of patience..."

And to prove it, here they are – the Doctor and Mel, crossing time streams with Russell T Davies to bring us something old, something new, something uniquely *Doctor Who*...

COLIN: "It's a privilege to have been part of this."

BONNIE: "*Doctor Who* is the gift that keeps on giving... It's a world of infinite possibilities. All it takes is your imagination..."

RUSSELL: "And it *is* infinite. Imagine the 16- and 20-year-olds listening to this, and what they'll be doing with *Doctor Who* in 30, 40 years' time. And it will happen. It's like Robin Hood or Sherlock Holmes. It's forever now. It is literally forever." **DWM**

Doctor Who: Mind of the Hodiac* is released in March. Pre-order at *bigfinish.com

Top left: The script for the *Mind of the Hodiac* audio drama.

Top right: Laurie Kynaston plays the Hodiac, while Luyanda Unati Lewis-Nyawo is "the Woman".

Above: Cast members Lu Corfield (Matra Fennel), Wilf Scolding (Jassic) and Raj Ghatak (Jenfold).

JOURNEY'S END

MATT STREVENS has now stepped down as *Doctor Who*'s executive producer. In the first instalment of a two-part interview with **PAUL KIRKLEY**, he reflects on some extraordinary adventures.

Three days before Christmas, Matt Strevens took a farewell tour of the *Doctor Who* studios in Cardiff.

"I did a little walk around our sound stages, on my own," he recalls. "The TARDIS had gone, our big stage was empty, there was no one around... It was really weird. It's like you're going round switching off the lights for the last time. I felt a bit like Eric Morecambe," he adds, with a grin, "walking across the back of the stage, with the raincoat and the carrier bag..."

A couple of days later, Matt signed off as *Doctor Who*'s executive producer on social media, with the message: "Well, that's it, end of an era, end of a job. Goodbye Doctor, goodbye Cardiff. It was fun."

"I'm still around," he explains, when Doctor Who **Magazine** catches up with him in early January. "I'll probably pop back for a bit of post-production, but all the Specials [*Legend of the Sea Devils* and the BBC Centenary Special] are locked and, by and large, I've left now."

For Matt, it's the end of a five-and-a-half-year journey as showrunner Chris Chibnall's wingman – a tenure that covered Jodie Whittaker's entire run as the Doctor. "I feel real pride, and a sense of achievement, to have seen an era and a Doctor through," he says. "To go from filming Jodie's reveal – the moment where she pulled back the hood – to being with her on set when she said her final lines... It was very moving, actually."

Has the job been what he expected, when he signed on in 2016? "Honestly? You can never prepare for *Doctor Who*," says Matt. "For so many reasons. It's a very hard show to make – I don't want to labour that point, but it's incredibly ambitious, and you're making it on a TV schedule and on a budget that isn't profligate in any way. We have to punch above our weight among brands and shows and streamers and things that have huge budgets. And just the shooting schedule – for Series 13 and the Specials, we shot for pretty much a full year. It was a massive shoot, all through COVID.

"Coming in as executive producer, I had no idea of the amount of new things I'd have to learn," he adds. "So it's been a rollercoaster. My job isn't the day-to-day floor stuff, so you become a brand manager too. There's a lot of administration, there's the relationship with global broadcasters – listening to what they need, because how they pitch the show to their audience is different to how we pitch the show to our audience. There's a lot of parts to *Doctor Who* that are huge and global."

As we speak, the internet is abuzz over the 2022 New Year's Day Special, *Eve of the Daleks*, and fans →

Below left: Jodie Whittaker is revealed as the Thirteenth Doctor in a special teaser broadcast on 16 July 2017.

Below right: Mandip Gill, Tosin Cole and Matt Strevens are interviewed at the San Diego Comic-Con in 2018.

Photo © Stephen Barber.

Opposite page: Matt Strevens on the TARDIS set in 2020.

> "I FEEL REAL PRIDE, AND A SENSE OF ACHIEVEMENT, TO HAVE SEEN AN ERA AND A DOCTOR THROUGH."

MATT STREVENS

Right: Yaz (Mandip Gill) in *The Halloween Apocalypse* (2021).

Below left: Sacha Dhawan as the Master in Series 12 (2020).

Bottom right: Bradley Walsh on location in South Africa for *Demons of the Punjab* (2018).

→ are still digesting the extraordinary switchback ride that was Series 13.

"*Flux* was a bit of a gamble, really," admits Matt. "There was a bit of a necessity in the way we had to structure it, because of COVID, and we didn't really know how the audience would take it. But it seems to have been very well received. It seems the audience really loved going back to what was, in a way, a more traditional, classic form of *Doctor Who* storytelling."

Even pre-COVID, the plan was always "to do something a bit different in the third season," reveals Matt. "I think Series 12 [2020] was a progression from Series 11 [2018] in terms of storytelling. We wanted to set out our stall in Series 11 and show what our era was about. We didn't want to rely on some of the old tropes and monsters – we wanted to do our own thing, launch our own Doctor.

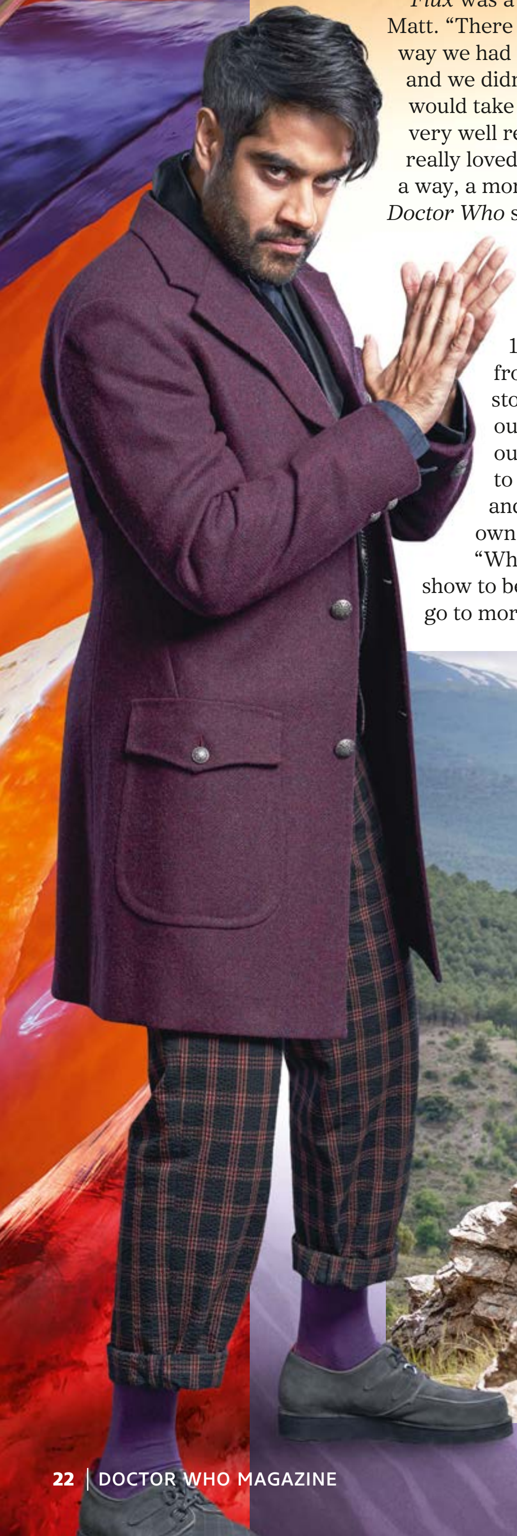
"When we came back we wanted the show to be more exterior, we wanted to go to more locations – that's why we went to South Africa, to get that bigger production bang and, of course, the sun. We wanted a more filmic quality, which is why we brought in the anamorphic lenses. All of that was about making it a more cinematic experience.

"And then, in the second series, Chris wanted to delve more into the story of the Doctor and have an element of serialisation, which we had with the *Spyfall*/*Timeless Child* storyline with the Master."

In October 2018, the Thirteenth Doctor's debut story – ironically titled *The Woman Who Fell to Earth* – defied TV gravity by launching the new era to a whopping 10.96 million viewers. Since then, the average audience has settled at around half that. In the new TV landscape of Netflix, Disney+ and the rest, do Matt's BBC bosses consider 5 to 5.5 million viewers a good result?

"I think they're happy," he nods. "Of course, you get the odd juggernaut, like [2021's] *Vigil*, but by and large, five-odd million is really healthy for any drama on terrestrial. And on streaming services, they can only dream of figures like that. So I think our ratings are really respectable. For me, what's sometimes... frustrating is too strong a word... but when overnight figures are reported and compared to previous consolidated figures, in order to

EVEN PRE-COVID, THE PLAN WAS ALWAYS "TO DO SOMETHING A BIT DIFFERENT IN THE THIRD SEASON."

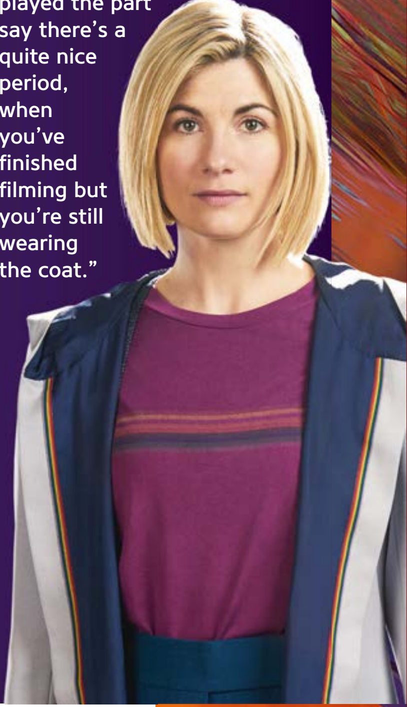


SHE WAS THE UNIVERSE

"Jodie is just phenomenal," says Matt of the woman who's been at the helm of the TARDIS throughout his time on the show. "She's not only an incredible actor but an incredible human being. *Doctor Who* is so mad, and manic, and full-on, and you're constantly learning pages of monologue...

"Jodie did all that with such good humour and grace, but she's also one of the nicest company leaders I've ever known. She really makes that floor a joy, and everyone who came onto that set was made to feel warm and welcome. That's been really special. And Mandip, too. We had Mandip for the entire journey, and she's an angel. Such a lovely woman, and great fun."

It's three months since Jodie wrapped on the show – how is she coping with life on the outside? "I had a little chat with her recently and she's great," says Matt. "She's spent time with family over Christmas, and has basically just been catching up with people. I think she's also enjoying being the Doctor in a different kind of way now. Because obviously she's still the Doctor until autumn, and I've heard other actors who've played the part say there's a quite nice period, when you've finished filming but you're still wearing the coat."



make the most dramatic headline, that's a bit disingenuous. Especially when you look at the way television is consumed today. *Doctor Who* is available on iPlayer, so audiences can still watch it whenever and wherever they choose."

Given the broadcasting regulator Ofcom's recent warning that the BBC is risking a 'lost generation' of younger viewers who don't actively engage with traditional linear television, *Doctor Who*'s target audience must be in the front line of this new ratings battle.

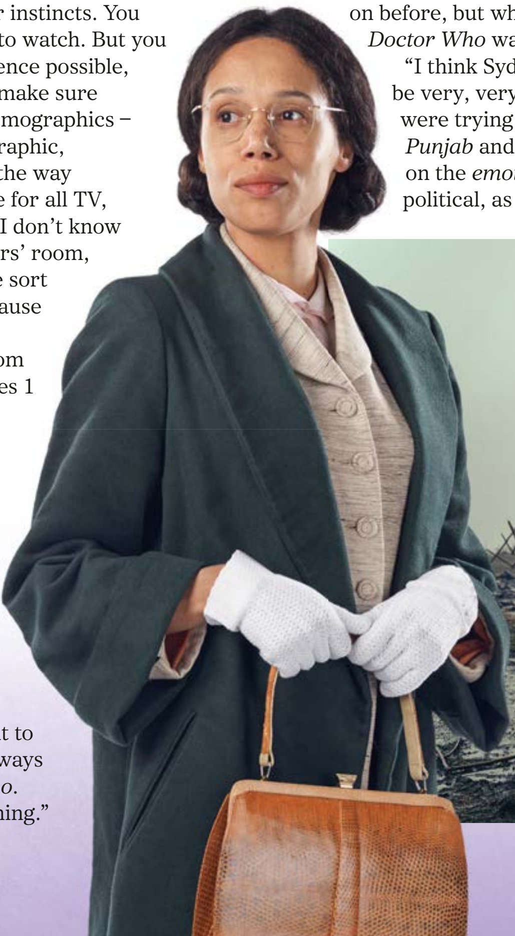
"I think they really are," agrees Matt. "When you're making a programme, you make the best show you can make, and you follow your instincts. You make the show that you want to watch. But you want to reach the widest audience possible, and you're always wanting to make sure you can engage with all the demographics – especially the younger demographic, who don't watch television in the way we watch it. That's a challenge for all TV, and we're conscious of it. But I don't know if you bring that into the writers' room, or the conversations about the sort of stories you want to tell, because that's self-defeating.

In the last issue of **DWM**, Tom Spilsbury pointed out that Series 1 (2005) and Series 13 (2021) both averaged 17th place on the UK's weekly audience chart – an impressive level of consistency for a 16-year-old TV property (let alone a 58-year-old one). "What's fascinating to me is the way *Doctor Who* viewing figures are obsessed over, unlike many other shows on TV," says Matt. "And that's fine, because I think it's a testament to the fact that people are still always keen to read about *Doctor Who*. So that's probably a positive thing."

Chris, Matt and the team have pushed *Doctor Who*'s boundaries by widening the story pool to include previously marginalised voices – particularly when it comes to historical figures likes Mary Seacole, Noor Inayat Khan and Rosa Parks.

"Going right back to the beginning, with [1964's] *Marco Polo*, *Doctor Who* has always gone into Earth history, and always highlighted people who made a fundamental difference to our cultural life, in the UK and globally," says Matt. "For us, it was just a case of looking at stories and people that maybe the show hadn't focused on before, but which we still felt we could do in a very *Doctor Who* way.

"I think Sydney Newman set up *Doctor Who* to be very, very Reithian, and I think that's what we were trying to do with *Rosa* and *Demons of the Punjab* and Mary Seacole... We concentrated on the *emotions* of those stories. They weren't political, as such. Everything is political with →



Above left: 'Team TARDIS' – Tosin Cole (Ryan), Bradley Walsh (Graham), Jodie Whittaker and Mandip Gill.

Above right: Jodie Whittaker as the Doctor in *Eve of the Daleks* (2022).

Below left: Vinette Robinson as Rosa Parks in *Rosa* (2018).

Below right: Sara Powell as Mary Seacole in *War of the Sontarans* (2021).

Right: Mandip and Jodie on set during the production of *Eve of the Daleks* (2022).

→ a small ‘p’, of course, but they were, first and foremost, stories about amazing people.

“When people say ‘The show is being more political or contentious or more worthy’, that’s just factually incorrect. The show has always done those stories, and we’ve told all sorts of stories – about Nikola Tesla, Byron and Shelley... There’s been a whole panoply of historical characters. We’re just telling people’s stories, and if other people want to project something onto that, that’s up to them.”

Some people *have* tried to project something onto that, of course. What did Matt make of those newspaper columnists bellyaching about ‘Doctor Woke’ and the like? “People are entitled to not like anything, and not like the show, or our version of it,” he says. “Where things become factually warped, in order to make a point... initially that was frustrating. But I think after a while it starts to bounce off. And opinion is fickle, so you take all that with a pinch of salt.

“Every Doctor gets it, every showrunner gets it,” he notes. “I loved Steven Moffat’s reaction when Russell T Davies was announced as coming back recently – writing ‘RTD MUST GO!’ on Instagram. I thought that was so witty, because there’s always someone waiting to have a pop. And that’s good, in a way. The great thing is we have freedom of speech and people are free to say what they want.

“Every era of *Doctor Who* has had its massive champions, and every era and every Doctor has had people going ‘It’s not like it used to be...’ And then, afterwards, a lot of the kind of contemporary commentary disappears. With a short distance of time, there is huge affection looking back. I think, when the story is written, Jodie’s Doctor will be thought of, quite rightly, with huge affection. And love, quite frankly.”

How familiar is Matt with the ‘Thasmin’ phenomenon – the sizable community of fans with a very passionate interest in the Doctor and Yaz becoming more than just good friends? “I’m not a massive social media guy, but I did go onto Twitter on the night of the *Eve of the Daleks* broadcast to see what the buzz was, and everybody was talking about it,” he says, smiling. “You can’t go on your phone without something about ‘Thasmin’ popping up. But I didn’t even know what it meant! Until suddenly it clicked and I was like, ‘Wow.’

“I think, since Russell brought the show back, most of the companion stories have been love stories. Very

Below: Executive producers Matt Strevens and Chris Chibnall.

EXECUTIVE DECISIONS

“I love Chris, and it’s been an utter honour and a privilege to go on the journey with him,” says Matt. “I think his place in the canon, and the history of *Doctor Who*, is assured. It was Chris who wanted to bring in a female actor as the Doctor, that was one of his prime criteria for doing the show – at a time when we didn’t have Brie Larson as Captain Marvel, and all of that.

“That decision – back in 2015, 2016 – was still unusual, in terms of having that kind of action hero as a role model. And it proved to be a brilliant choice. Now, five years on, you go, ‘Why was it even remarkable?’ But it always takes someone to actually do it, and Chris did it.

“Without Chris, none of what we’ve been able to do would have been possible. Whatever he’s doing next – and I know he’s a busy boy – I think he deserves a good rest first. Because, for the showrunner of *Doctor Who*... my God, the responsibility is immense. It’s *immense*. It’s not just writing the scripts, it’s everything that comes with it – the weight of expectation. He’s borne it brilliantly well, and with class.”

different sorts of love – platonic best-friend love; sometimes a romantic, unrequited love, like with Martha; sometimes more than that, like with Rose and the Doctor. It's always been there. But I was very pleased with the positive response to those scenes between Yaz and Dan, and Dan and the Doctor. I thought they were beautifully played. Mandip [Gill] was stunning."

Given that the Thirteenth Doctor has already been told, at the end of *Flux*, that she's living on borrowed time, **DWM** can't help but worry that hearts are going to be broken...

Left: The Doctor and Yaz in *Once, Upon Time* (2021).

Below: Vincent Franklin as Henry Best in Russell T Davies' *Cucumber* (2015), a series produced by Matt Strevens.

Bottom: Brian Cox as Sydney Newman in *An Adventure in Space and Time* (2013).

> "YOU CAN'T GO ON YOUR PHONE WITHOUT SOMETHING ABOUT 'THASMIN' POPPING UP."

"It's the old CS Lewis *Shadowlands* thing, isn't it?" suggests Matt. "In a way, the Doctor is a bit like Lewis, in that you go, 'I either don't engage with love, and the world, and I protect myself, but I've never loved. Or by loving, I will inevitably open myself up to being broken-hearted, because, in the end, all love stories end.' I think that's a constant thing the Doctor's grappling with – how close to get to her friends and companions.

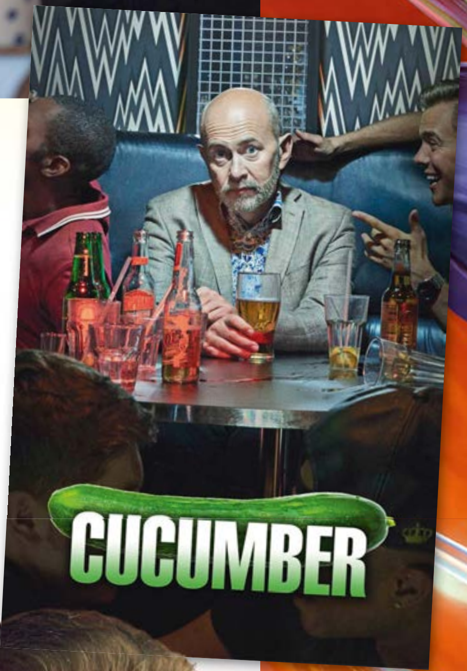
"Obviously it's a special bond with Yaz, because they've spent so much time together. Who knows how it will end between the two of them?" he teases, giving nothing away. "But I've enjoyed watching the speculation."

Raised in Streatham, south London, Matt's early interest in the arts was fuelled by his father and grandmother's passion for theatre and television. After serving his own apprenticeship in the theatre, he worked as a TV script editor on *EastEnders* and *The Bill* before graduating to producer – a role he fulfilled on the likes of *Skins*, *Misfits* and Russell T Davies' *Cucumber*.

His first *Doctor Who* credit was producing Mark Gatiss' 2013 drama *An Adventure in Space and Time*. "The cast was incredible," he says. "Working with Logan Roy!" (Matt means *Succession* star Brian Cox, who played *Doctor Who* co-creator Sydney Newman in the film.) But if they made a drama about the most recent period of *Doctor Who*, would it make good telly? "Oh God, I think you'd have to wait until so many people had passed on!" jokes Matt. In reality, he adds, there probably wasn't enough conflict for a drama – but events on the studio floor might make for "a good multi-camera sitcom". Who'd play him? "Jason Watkins, probably," he grins. "I should be so lucky!"

There's a part of him, admits Matt, that's still amazed he got to walk through the doors of the TARDIS and help steer the Doctor on her adventures. But he wants **DWM** readers to know that stepping inside that impossible box isn't as unlikely as you might think. "It's not another world," he says. "It's tangible and it's real, and you can enter that world and be a part of it and help create something. It's all out there, it's all attainable. I was just a working-class kid from Streatham who went to state schools, and I got to do it. And there's no time frame on it, either. I got this job quite late in my career, and it's been a privilege and an honour to do it. It's a time I'll never forget." **DWM**

NEXT ISSUE: Matt teases *Legend of the Sea Devils*, tells us which *Flux* characters he'd like to get their own spin-off – and says what he's looking forward to in the second Russell T Davies era...



Lens Flair

MICHAEL FERGUSON, who died in October, made an unforgettable contribution to *Doctor Who*'s early years. **OLIVER WAKE** describes the techniques and innovations that earned Ferguson a unique place among the show's directors.

Michael Ferguson directed four remarkable *Doctor Who* stories during the 1960s and 70s: *The War Machines* (1966), *The Seeds of Death* (1969), *The Ambassadors of Death* (1970) and *The Claws of Axos* (1971).

Born in Surrey in 1937, Ferguson developed a love of theatre after being taken to a pantomime. He acted at school, then with amateur companies and, in the 1950s, with the army while doing his National Service. In the process he quickly decided that being director was the best job. Having studied at the London Academy of Music and Dramatic Art, he joined the Theatre Centre, a children's theatre company that toured to schools across the UK.

In 1963 he joined the BBC as an assistant floor manager, with a view to gaining a place on the directors' training course. As an AFM he worked on a range of programming, from the light entertainment show *Kindly Leave the Stage* to the experimental drama anthology *Teletale*. He also worked on *Doctor Who*'s second serial, at the end of 1963, and in later years delighted in claiming to have been the series' "first Dalek" in two respects. When director Christopher Barry required a Dalek sucker-arm to be manipulated from off-camera as part of the tense cliffhanger to episode one, it was Ferguson who took on the task, before any other Dalek had been seen. Three episodes later, he also operated the first Dalek mutant to be seen, as a creature feebly extends its claw from under a cloak.

On graduating from the directors' course in 1964, Ferguson directed an episode of *Star Story* with Prunella Scales, then moved into drama with episodes of *Compact* (some of which were live), *The Newcomers*, *The Flying Swan* and *199 Park Lane*. He took quickly to television directing, despite his inexperience. "I felt at home... and I flourished," he recalled on Toby Hadoke's *Who's Round* podcast.

Ferguson's early productions were generally small-scale and studio-bound, but *Doctor Who* was a more demanding assignment. Unlike most *Doctor Who* of the period, *The War Machines* involved a significant amount of pre-filming, both on location and at the BBC's Ealing Studios. Bar a single

compact
Adapted from
Hazel Adair and Peter Ling's TV success by Janet Grey
BBC TV'S COMPACT
Illustrated
ICON

Top: A 1962 paperback based on the BBC soap opera *Compact*.

Above: Barbara (Jacqueline Hill) is menaced by an unseen horror in the cliffhanger to the first episode of *The Mutants* (aka *The Daleks*, 1963-64).

Below left: One of the eponymous robots from *The War Machines* (1966).

Below right: Anneke Wills as Polly in *The War Machines*.

Far left: Sir Charles Summer (William Mervyn) and the Doctor (William Hartnell) inspect a captured War Machine.

Left: Shots of the London skyline and the Post Office Tower from *The War Machines*.

Below: The advancing War Machine is reflected in a puddle in Episode 4; in the same episode, it is shot from a low angle and framed by bins.

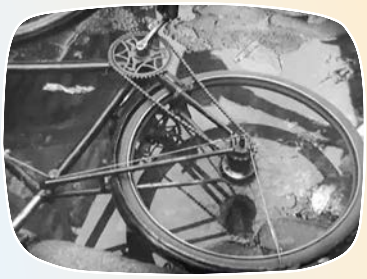
Bottom: Michael Ferguson in November 2013. Photo © Helen Solomon.

shot for an episode of *Compact*, this was Ferguson's first film work. He found he enjoyed working with a film unit and eventually came to prefer location to studio work for the realism it offered. All Ferguson's *Doctor Who* stories benefit from his assured handling of location filming, which was no doubt assisted by the strong relationships he developed with film camera operators, such as Alan Jonas and the renowned AA Englander.

Ferguson's film sequences in *The War Machines* illustrate his strong eye for dramatic shot composition. The story opens with an impressive view from the top of London's Centrepoint building, showing a panorama of the capital before zooming down to the TARDIS landing site below. It's visually arresting and rapidly sets the highly contemporary scene for the story. Later, he creates visual interest in static shots by the contrast of foreground objects (often street furniture like railings) and background action. He twice shows the Post Office Tower, the lair of villainous computer WOTAN, at an off-kilter angle and with a crash zoom, injecting excitement into an otherwise motionless image.

For visual variety, Ferguson uses high and low angle shots on location, particularly of the War Machine prop, and employs filmic sleight of hand. Thanks to editing, one army lorry becomes two in a single shot. He enlivens potentially repetitive scenes of the War Machine on the rampage with meaningful compositions and camera movement. One shot, depicting the War Machine passing by as a reflection in a puddle, also shows an abandoned bicycle, its still-spinning wheel hinting at panic and violence just off camera. A panning shot, using speeded-up film, follows the War Machine prior to zooming in on the distant Post Office Tower, illustrating the machine's destination.

Ferguson's film sequences in *The War Machines* demonstrate his strong eye for dramatic shot composition.



Although the arrangement of cameras and shots in the electronic studio was relatively constricted, Ferguson nevertheless managed to create visual interest and meaning with his positioning of actors. An early sequence at a press conference foregrounds three of the guest characters huddled together, with the Doctor silently making his presence felt in a background space between the other actors. At times, Ferguson uses shot composition to underscore the power dynamic within a scene, for example in a sequence late in Episode 1 in which Professor Brett is seen to dominate the shot, →

50TH CELEB
DOCTOR WHO

Right: A shot of Professor Brett (John Harvey), framed by a War Machine's arm and gun.

Below: The Doctor is seen from a War Machine's point of view in the cliffhanger to Episode 3.

Top right and below: Fewsham (Terry Scully) and Locke (Martin Cort) in Episode One of *The Seeds of Death* (1969).

Bottom left: An Ice Warrior aims its gun.

Far right: Slaar (Alan Bennion), the leader of the Ice Warriors.

→ flanked by Krimpton and Major Green. In all his stories, Ferguson uses elements of set or props to frame his shots. In a notable example here, Major Green is framed behind the gun and arm of a War Machine in close-up, with a later dramatic pull-back to reveal the entirety of the machine for the first time.

With his arrangement of the cliffhanger in Episode 3, Ferguson showed how the imaginative use of a single shot can heighten suspense. William Hartnell as the Doctor stands defiant in front of an advancing War Machine, represented by the camera itself tracking slowly towards him in a point-of-view shot, with Hartnell's face spot-lit to depict the focus of the machine's single, baleful eye. It's hard not to think that Ferguson was inspired by the similarly effective point-of-view shot of which he formed a part in the first Dalek story.

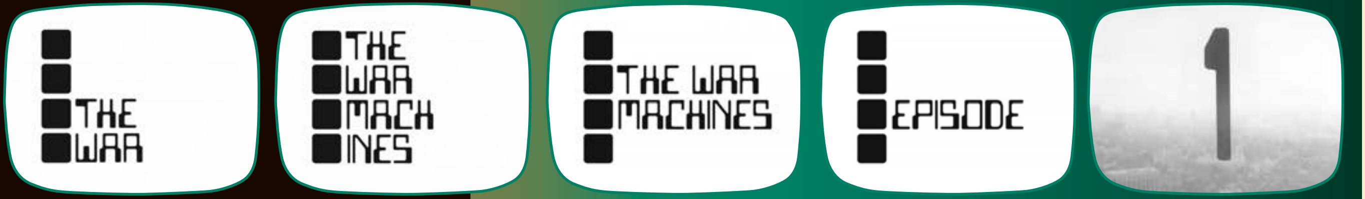
Before Ferguson returned to *Doctor Who* with *The Seeds of Death*, he worked on several projects as a BBC staff director, including the four-part historical adventure *Triton* and the five-part thriller *The Dark Number*. He also directed 16 episodes of the drama department stalwart *Z Cars*, as well as working on its spin-off, *Softly Softly*.

Talking to Toby Hadoke, Ferguson explained that he might have become a visual artist had he not gone into drama. He felt the grammar of shot composition in television "came to me almost intuitively... I didn't need to be taught." Whilst the basics of arranging effective pictures in line with the rules of television storytelling may have come naturally, the work he also put in to inject excitement and interest is particularly apparent in *The Seeds of Death*. With six episodes using largely the same sets and cast, this story could easily have become visually monotonous, but Ferguson constructed each shot to give maximum variety.

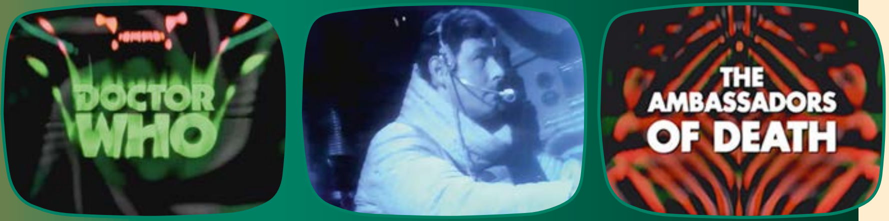
Although, as we've seen, point-of-view shots weren't new in *Doctor Who*, and nor was leaving the monster's reveal to the end of episode one, here Ferguson took these techniques to new heights. The Ice Warriors arrive early but Ferguson builds the suspense until their full reveal at the end of the episode by various means. Point-of-view shots, particularly a deliberately wobbly one that matches the creatures' lumbering gait, and the sibilant off-screen voice of their leader, Slaar, establishes their presence, while a glimpse close to camera of Slaar's arm and shoulder from behind teases the later reveal. Crucially, however, Ferguson concentrates his cameras on the shocked and terrified reactions of the human characters, often with close-ups, notably on the highly expressive face of Terry Scully's Fewsham, selling the audience on the fearful aspect of the monster.

More mundane sequences are enlivened with inventive, even counterintuitive, composition.

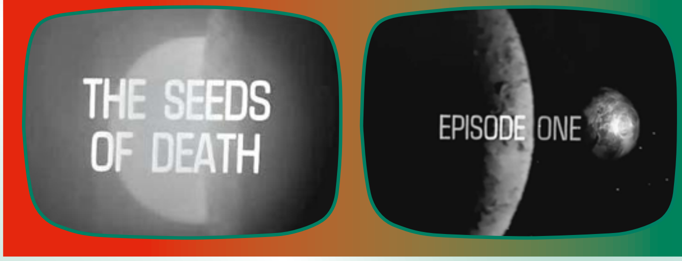
More mundane sequences are enlivened with inventive, even counterintuitive, composition. At one point, a dialogue scene has Louise Pajo, playing Miss Kelly, obscured behind a partially transparent screen. Ferguson uses not only scenery to frame shots but also characters, often the Ice Warriors. This helps establish their dominance visually as their bulky frames hem in the background action and other characters. In one particularly impressive shot, Slaar and another Ice Warrior exchange dialogue in close-up, framing the shot



Fresh Starts



All four of Ferguson's *Doctor Who* stories stand out from their opening titles. He gave *The War Machines* bespoke animated episode captions in a 'computer' font, accompanied by a cymbal crash, while the opening captions for *The Seeds of Death* play over an impressive model sequence depicting the Moon emerging from behind the Earth (or vice versa, as each episode's narrative required), effectively establishing the dual setting of the story.



For *The Ambassadors of Death*, Ferguson cut a teaser or reprise into the usual title sequence, creating a two-stage opening, and had the story's title appear in two phases, the second heralded by an electronic music sting. More subtly, for *The Claws of Axos* he allowed the title sequence to run out and loop back to the beginning when the writer credit appears. These embellishments were indicative of Ferguson's guiding desire to inject as much variety as possible into his visuals.

BY
BOB BAKER
&
DAVE MARTIN

as the camera shows us the background action of their human prisoners. Creative composition of a later shot has Jamie and Zoe hiding behind screens in the foreground while an Ice Warrior is observed lumbering towards them through the gap between, allowing one image to embody the full suspense of the scene.

Ferguson makes good use of zoom lenses, particularly his unusual and characteristic use of what could be called 'paired' zooms, with the intercutting of two continuous zooms into different subjects. These can highlight competing forces or emotions, as in the moment where Zoe spots the Ice Warrior in Episode Three, with zooms on both her face and the Warrior's – one terrified, the other impassive and monstrous. Later, when Fewsham is ordered to T-Mat the Doctor into space, paired zooms into the comatose Doctor in the T-Mat cubicle, and into the switch that will activate it, heighten the tension of the scene. The creative use of zooms is a hallmark of Ferguson's work; he used staggered zooms, for example, in the opening titles of *Triton* in 1968.

Ferguson uses fast cutting – or rather vision mixing, as it was mostly achieved 'as live' in studio – to maintain tension throughout the story's suspenseful moments. Simpler techniques to inject visual complexity include the projection of a rocket-launch countdown onto Louise Pajo's face, rather than more conventionally onto a screen. The chase in Episode Three – mixing studio and pre-filmed material, a large mirror infinitely replicating the Doctor's image, the spacial incongruity of undulating walkways and a comedic performance from Patrick Troughton – is raised from the slow and repetitive sequence it could have been into one of the most compelling chase sequences in the whole series.

Ferguson often keeps the Ice Warriors foregrounded, showing only parts of them at a time: an arm, a shoulder, marching feet. This expands his array of available shots, enabling him to keep the cutting, and therefore the pace, fast. It also helps lend the Warriors a sense of alien mystery. Again, Ferguson uses a mix of high and low-angle shots, with the latter particularly favouring the Ice Warriors, exaggerating their already large stature and apparent domination of their surroundings. Ferguson takes this further on location, in which a Warrior stalks Hampstead Heath. Using low angles and shooting into the sun, he silhouettes the creature against the sky.

In Ferguson's next two *Doctor Who* stories he used very similar shots, featuring space-suited alien 'ambassadors' and a spaghetti-suited Axon, with the embellishment of lens flares from the glare of the sun. Talking on the DVD release of *The Seeds of Death*, Ferguson claimed he'd learned these shots from Western films and that they were effective because "The idea of the sun being behind the character metaphorically gives him strength... but also it means you can't see the face very clearly, so that gives it even more menace." In *Doctor Who* it's perhaps →

Top: The titles for Episode 1 of *The War Machines*; the titles for Episode 1 of *The Ambassadors of Death* (1970) are interrupted with a short scene featuring astronaut Van Lyden (Ric Felgate); the Sun, the Earth and the Moon in the titles for Episode One of *The Seeds of Death*; the title sequence loops back to the beginning in *The Claws of Axos* (1971).

Above left: Graphics are superimposed over the face of Miss Kelly (Louise Pajo) during the countdown to the rocket launch in Episode Two of *The Seeds of Death*.

Above right: Zoe (Wendy Padbury) and Jamie (Frazer Hines) hide from an Ice Warrior in Episode Five of *The Seeds of Death*.

Left: Shots from the chase sequence in Episode Three of *The Seeds of Death*.

Lens Flair

Right: An Axon attacks two UNIT soldiers in Episode Three of *The Claws of Axos* (1971).

Far right: An alien visitor is filmed in silhouette in Episode 4 of *The Ambassadors of Death*.

Above: A daring stunt shot in Episode 2 of *The Ambassadors of Death*.

Far right: Katy Manning as Jo Grant in *The Claws of Axos*.

Below: Dr Liz Shaw (Caroline John) in Episode 4 of *The Ambassadors of Death*; the Doctor (Patrick Troughton) in Episode Five of *The Seeds of Death*.

→ the menace more than the metaphor that gives these shots their particular power.

As well as a strong visual eye, Ferguson had a liking for action and a particular talent for directing it. This is apparent in the battle between the War Machine and the army in *The War Machines*; featuring rapid cutting, smoke effects and a mixture of film and studio work, it's one of the most exciting and tautly directed action sequences of the period. However, Ferguson's penchant for action came to the fore in the 1970s.

With the aid of the HAVOC stunt group, Ferguson staged a large-scale battle between UNIT and General Carrington's gang for the first episode of *The Ambassadors of Death*. With a great variety of shots and stunts, it's an extraordinarily exciting sequence and has been likened to the action seen in later, grittier drama such as *The Sweeney*. Unsatisfied with just this scene, Ferguson added further action later in the script. A fight was relocated to a high gantry to incorporate a stunt fall and he expanded Liz's recapture into a car chase, ending with a stunt on a weir. Most dramatically, the scripted low-budget ambush of the space capsule-carrying low-loader was drastically scaled up. Ferguson developed it into a full battle sequence, with a gunfight, a helicopter, motorcycle stunts, explosions and smoke. After this, in *The Claws of Axos* Ferguson provided effective sequences of UNIT battling Axons (including a soldier exploding!) and a burning Land Rover careering down a hill and exploding.

Many directors of this period favoured working either with actors or with the technology of the television studio. Unusually, Ferguson was expert in both. As well as considering himself "an actors' director", he relished the chance *Doctor Who* gave him to experiment with the latest television technology. He was given plenty of opportunity to do so in his two 1970s stories, with the encouragement of the like-minded producer Barry Letts.

In *The Ambassadors of Death*, Ferguson used Colour Separation Overlay (a forerunner of today's 'green screen') to create the interior of an alien spaceship, add a vast ceiling to the launch control room set, and – most notably – create a wispy, ethereal alien figure. He also used a new lightweight video camera to achieve highly mobile shots, notably within the cramped capsule set.

He went further in *The Claws of Axos*, preceding recording with an experimental session in which he tried out new techniques with CSO. In studio he used CSO, lighting effects, montage and superimposition, with globby oil patterns laid over the studio pictures, to create a psychedelic vision of the interior of the organic Axos spaceship. He even created a near-holographic effect at one point

Good Vibes

Michael Ferguson's affinity with actors is borne out by those who worked with him on *Doctor Who.*

On the DVD commentary for *The Ambassadors of Death*, Caroline John recalled that she enjoyed Ferguson's good communication with the cast and that he "gave off good vibes". Katy Manning, on the commentary for *The Claws of Axos*, noted how Ferguson, even when he appeared not to be watching, "could give you the most incredible notes." On the same commentary, Richard Franklin remembered him as "great to work with… a very nice man."

One of Ferguson's rehearsal routines was to have the actors perform 'speed' or 'comedy' runs, which often involved them adopting different accents. These exercises got any silliness out of their systems in advance of the high-pressure studio recordings and ensured they thoroughly knew their lines. They were also fun.

According to actor Martin Cort on the *Who Talk* commentary for *The Seeds of Death*, upon being asked to send up the script in a speed run, Patrick Troughton retorted: "I don't know what you think I've been doing…"

Left: CSO, montage, superimposition and lighting effects in scenes from *The Claws of Axos* featuring the face of the Axon Man (Bernard Holley), and Jo and the Doctor (Jon Pertwee).

by combining two shots of the same actor from slightly different viewpoints.

In both 1970s stories Ferguson made good use of a videodisc machine to create reversed and slow-motion effects. However, he found himself unpopular with its maintenance engineers after discovering that disturbing it with a kick created interesting picture distortions.

In the late 1960s and early 70s, Ferguson directed four instalments of BBC2's *Out of the Unknown*, an anthology combining science fiction and supernatural stories. All Ferguson's contributions, including *1+1=1.5* by *Seeds of Death* writer Brian Hayles and *Taste of Evil* by former *Doctor Who* producer John Wiles, were destroyed and remain lost.

In *The Claws of Axos* Ferguson used CSO, lighting effects, montage and superimposition with globby oil patterns laid over the studio pictures.

Ferguson never returned to *Doctor Who*, in part because he wanted to explore other types of material. Turning freelance after *The Claws of Axos*, he directed numerous television dramas for both the BBC and the ITV companies, including a captivating episode of the BBC's *Colditz* dealing with mental illness. He also wrote for television, although most of these credits are elusive as he used a pen name. He worked extensively for Yorkshire Television, turning to producing in 1978 for their bleak and brilliant spy series *The Sandbaggers*, for which he also directed several memorable episodes. He became producer at the invitation of executive producer David Cunliffe, who thought Ferguson "intelligent, imaginative and contemplative", as he told Robert G Folsom for his book on the series' writer, Ian MacKintosh.

Thereafter, Ferguson mixed producing and directing. Notably, he produced *The Bill* in 1988-89, moving it towards a more soap-like schedule of shorter, more frequent episodes. He became executive producer of *EastEnders* during 1989-90, turning around a serious ratings slump before moving on. He also produced a series of *Casualty* in 1993. After retiring from producing and directing, he enjoyed running workshops for actors.

Recalling his *Doctor Who* work for the *Who Talk* commentary on *The Claws of Axos*, Ferguson observed that for "a young, ambitious director to have... all this opportunity to learn, and to learn on film and in the studio, to work with leading actors... was marvellous. I was just very, very lucky to be there at that time and I look back on it with thanks."

Doctor Who fans also have reason to be thankful, for Michael Ferguson delivered some of the most innovative stories of the series' first decade. **DWM**

WIN A CAR AND A TRIP TO JAPAN IN OUR LAST GREAT GOLDRUSH SEE PAGE 88
JAN 26-FEB 1
15p
TVTimes
The strange link between a Sandbagger and the flight to nowhere

Below: The cover of the 6 January to 1 February 1978 issue of *TV Times*, featuring Roy Marsden in Ferguson's series *The Sandbaggers*.

Bottom left: The title card of *Colditz*, and Michael Bryant as Wing Commander George Marsh in *Tweedledum*, a 1972 episode of the series directed by Ferguson.

Bottom right: Julia Lockwood as Mary Belson and Petra Davies as the Minister in *1+1=1.5*, a 1969 episode of *Out of the Unknown* directed by Ferguson.

THE KEY TO TIME

From the teaser video announcing Jodie Whittaker's casting to the forthcoming Specials, **BEN PICKLES** has been with the Thirteenth Doctor every step of the way. **JONATHAN HELM** continues his articles about the series' digital effects by asking Ben about the highlights of his work.

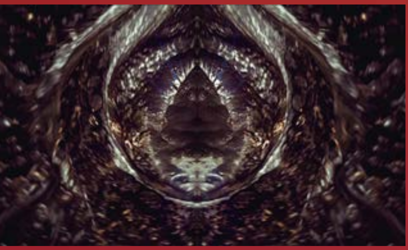
Above left: A hand holds the key to the TARDIS in the reveal teaser for the Thirteenth Doctor.

Above right: Ben Pickles with Jodie Whittaker.

Below: Some of Ben's early experiments for the Thirteenth Doctor's title sequence.

Inspiring the showrunner to such an extent that you end up working on the show is perhaps the ultimate validation for any *Doctor Who* fan. That's exactly what happened to Vancouver-based visual effects artist Ben Pickles.

At a young age, Ben created a series of fan videos that notched up over 13 million views on YouTube, attracting the attention of Steven Moffat. Ben was then commissioned by the official *Doctor Who* YouTube channel to create a series of promos for Series 10, which eventually resulted in a job on the show. The last time Doctor Who Magazine interviewed Ben (in issue 521), he was working under the pseudonym 'John Smith' and had recently created some memorable sequences for Peter Capaldi's final episodes, including the black hole in *World Enough and Time* and the William Hartnell to David Bradley morph in *Twice Upon a Time* (both 2017).

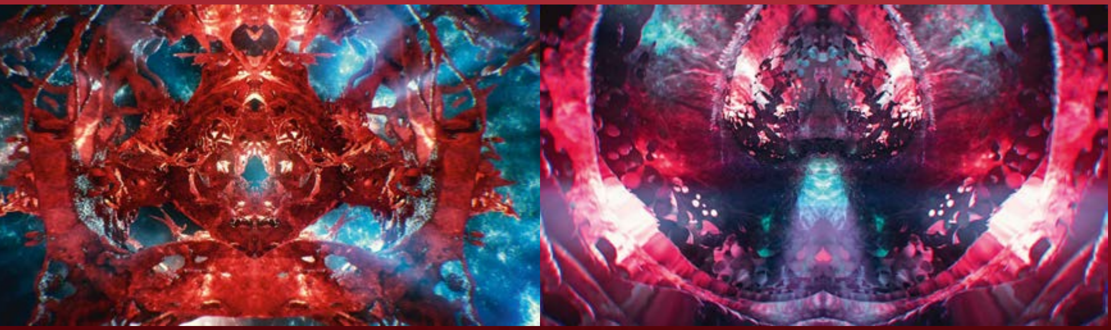


Ben had clearly made a big impression on the *Doctor Who* production team, but when we last spoke most of the people he'd worked with were about to leave the series. Was Ben concerned that this could have meant the end of his *Doctor Who* journey, too?

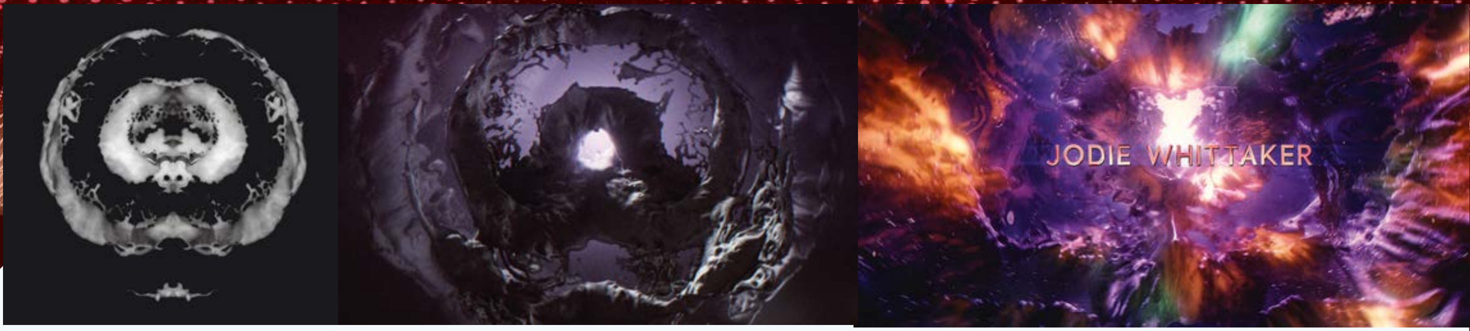
"I was lucky because I knew Rachel Talalay quite well and she directed *Twice Upon a Time*," Ben recalls. "There's always a big baton-handing moment in a regeneration episode and Chris Chibnall had creative control over those last two minutes. Rachel was talking to Chris about the regeneration scene, and somehow I came up during their conversation. About a week later I got an email from Chris. They wanted to announce the Thirteenth Doctor in a short teaser, and they needed to keep the team as tight as possible. They came to me because I was working alone in Canada, completely removed from everyone else."

"I wasn't told who it was," says Ben. "I was sent a single shot of the TARDIS key materialising in the new Doctor's hand, and I was desperately trying to work out who it was just by looking at the hand! I knew it wasn't a man's hand and that was very exciting. It was only a tiny scene, but it meant I got to know Chris and [executive producer] Matt Strevens, and we got on very well. It turned out that Chris and I have very similar sensibilities in terms of aesthetics and style. What I like visually, he tends to like as well."

Ben was invited by Rachel Talalay to visit the set while the regeneration scene was being shot. "I was there for Jodie's very first scene, which was so exciting," he says. "Chris, Matt and the whole new team were there and I got to meet Jodie, who was absolutely lovely. I remember thinking that it was the perfect way to end my time on *Doctor Who*. This was in July 2017, and then at the beginning of September I got an email from Chris asking me to do the new title sequence. I got the email on my birthday, which was the best gift ever!"



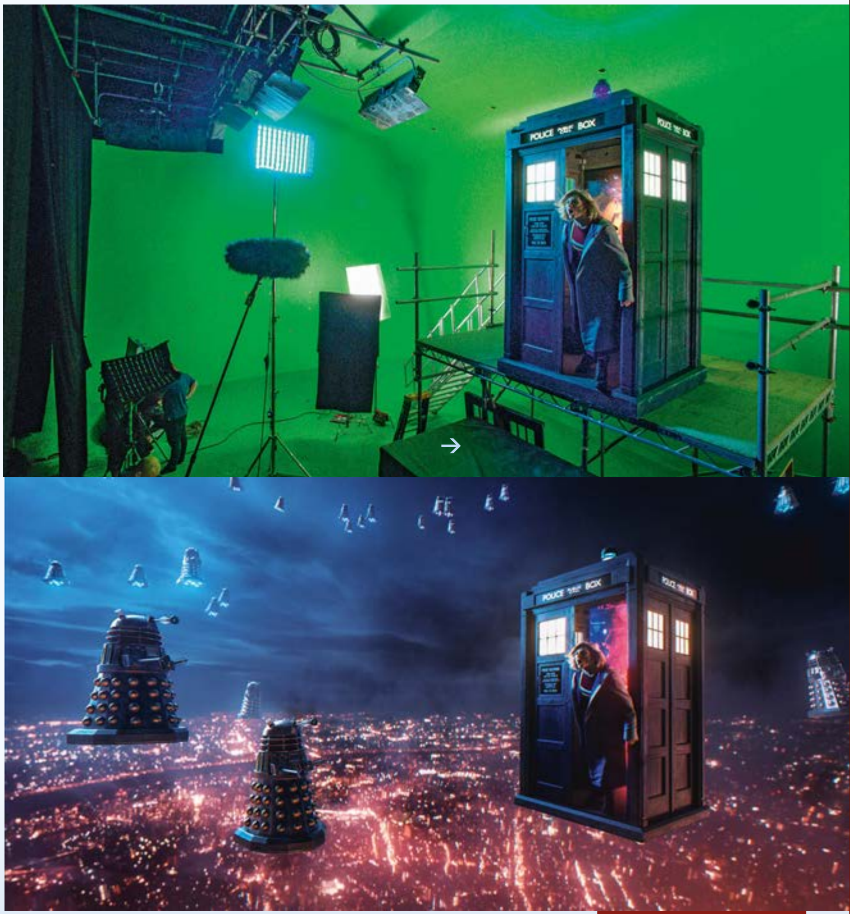
Ben had detailed discussions with Chris Chibnall about the



showrunner's vision for the sequence. "Chris wanted something very organic; very fluid and different. I think his exact phrase was 'surreal liquid vortex thing', which isn't something you can Google! Chris is great at throwing out ideas and I always feel so invigorated when I'm on a call with him. Then I put the phone down and I have no idea what I've just committed to," he adds, laughing.

What came first, the new title sequence or the new arrangement of the theme tune by Segun Akinola? "The title sequence and the music were both done simultaneously, but we were working separately," recalls Ben. "I put together a nine-minute video of every weird thing I could find online, including music videos, movies, TV shows and video games. It was like a short film of surrealist imagery. Chris and Matt were a bit taken aback by the video, but it gave me a good sense of what they were responding to. I'd put the slower clips at the start and the bigger stuff at the end, and they really liked that sense of something expanding. There were clips in there from a documentary about the beginning of the universe, which worked well, and I was inspired by the wormhole from [the 2014 film] *Interstellar*.

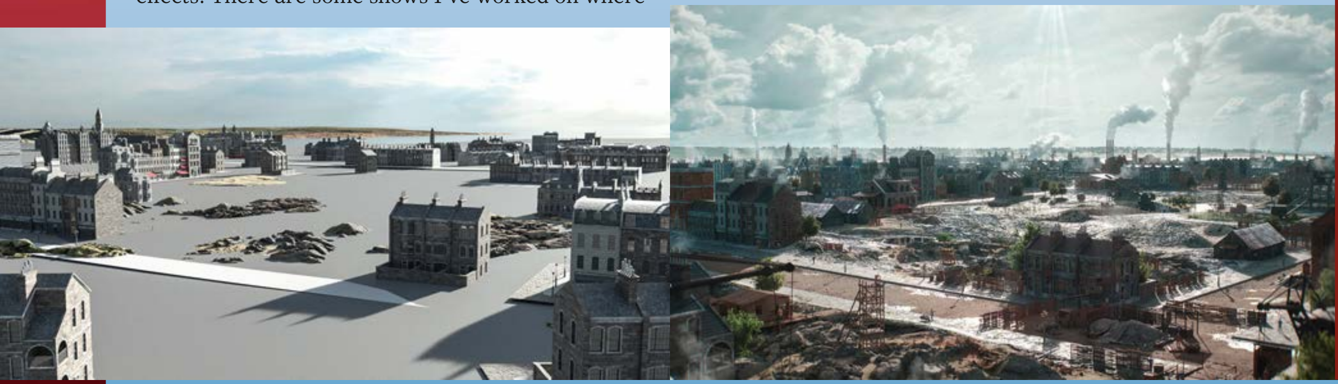
"I thought it would be great if we started with a dot and it expanded from there," continues Ben. "We knew we wanted to start small and then expand, and at the end it would get faster and faster. Chris told me the title sequence had to be 30 seconds long, so that's all Segun needed to know for our different contributions to match. When they finished the music, they sent it to me, and I was able to make sure that the timings matched perfectly. There's a nice bass drop that happens perfectly in time with my visuals."



Ben was invited back for Jodie Whittaker's second series to work as a freelance visual effects artist. "When I did Series 12, I was doing a lot of laser beams, teleports and stuff like that," he recalls. "It was mostly shots that wouldn't have been cost-effective for DNEG to take on. Then I got to do a cool shot of the space station in *Can Your Hear Me?* [2020] and that led to me being considered for bigger stuff. For *Revolution of the Daleks,* they asked me to do the sequence of a TARDIS collapsing in on itself. I told them it made sense for me to do all the flying Daleks in the preceding sequence because it had to match. Fortunately they agreed, so I got to do this incredible sequence with the Doctor confronting the Daleks in the sky. Chris is great at writing for visual effects. There are some shows I've worked on where they don't really know how to do that. A lesser writer would have set that scene on the ground.

"I GOT TO DO THIS INCREDIBLE SEQUENCE WITH THE DOCTOR CONFRONTING THE DALEKS IN THE SKY."

"When the series came back, they had the confidence to give me more to do," says Ben. "For *Flux* [2021], I did the establishing shot of Liverpool in 1820 in the first →



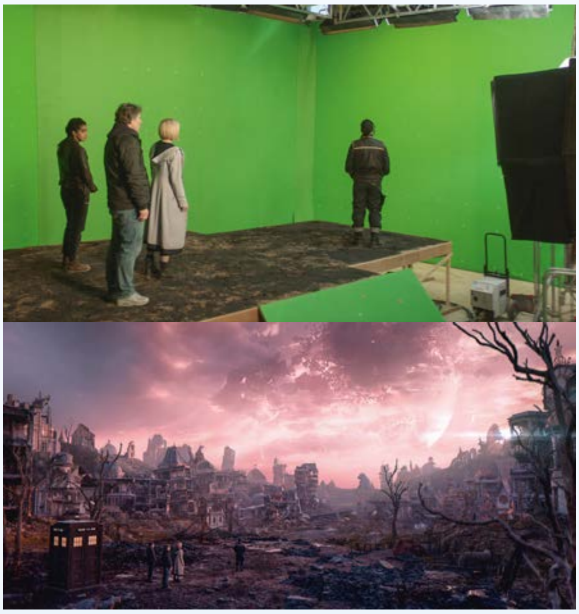
Top: Tests for the title sequence vortex and the finished result.

Above: Shooting against a green screen for *Revolution of the Daleks* (2021) and the completed sequence with flying Daleks, rendered in CGI.

Far left and left: Ben's work in progress of Victorian Liverpool in *The Halloween Apocalypse* (2021) and a more detailed version of the same shot.

Above left and right: Sam Spruell as Swarm with Jodie Whittaker as the Doctor, acting against a green screen for *The Halloween Apocalypse*.

Above right: The finished shot, as it appeared in the broadcast episode.



Right: Mandip Gill (as Yaz), John Bishop (Dan), Jodie Whittaker and Jacob Anderson (Vinder) shooting against a green screen for *Once, Upon Time* (2021), and the finished composite shot.

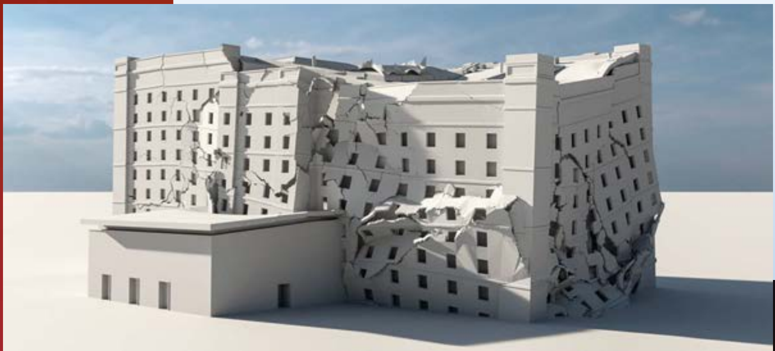
→ episode and Vinder's destroyed planet in *Once, Upon Time*. I created the ashen landscape for Passenger's environment for *The Halloween Apocalypse* while Chris was writing the last episode. He saw what I'd done and decided to use it in *The Vanquishers* as well, because he liked how it looked."

Eve of the Daleks (2022) wasn't quite as effects-focused as *Flux* had been. "We came up with some really cool ideas but a lot of that never made it into the episode," Ben explains. "We often have meetings early on and then things will change completely. Sometimes you let your imagination run away with you, but then you remember that this is still a BBC budget and you must keep it real. *Eve of the Daleks* isn't really a visual effects-heavy episode, but the few bits I did are some of the biggest shots in there, including the Elf Storage building. That whole building was computer-generated, and I had great fun blowing it up at the end."

> "SOMETIMES YOU LET YOUR IMAGINATION RUN AWAY WITH YOU."

When **DWM** caught up with Ben, he was hard at work on the remaining 2022 Specials. Ben's lips are sealed about his contribution to the forthcoming episodes, but he is prepared to share a secret wish. "I hope I get to find out who the next Doctor is before the rest of the world," he says, laughing. "Even if it's only one minute before. I'd love that, but it's never going to happen!"

Whether or not that ambition is granted, it's fitting that Ben will be there at the end of Jodie's time as the Doctor, just as he was at the very beginning. **DWM**



Above: CGI work in progress of the destruction of Elf Storage in *Eve of the Daleks* (2022).

ELF STORAGE

Right: The finished composited shot, with fireworks starting to explode.

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DESIGNS OF THE ZODIAK

TAMSIE THOMAS and **MYFANWY HARRIS** of the Cardiff-based company Zodiak VFX talk to **JONATHAN HELM** about their award-winning work on *Doctor Who*.

Top right: Myfanwy Harris and Tamsie Thomas of Zodiak VFX.

Above: The Doctor (Matt Smith) and Clara (Jenna Coleman) study the painting *Gallifrey Falls* in *The Day of the Doctor* (2013).

Below right inset: Captain Jack (John Barrowman) and the Doctor (Jodie Whittaker) in the 'breakout bubble' sequence from *Revolution of the Daleks* (2021).

Below left: The Doctor with Karvanista (Craige Els) aboard his Lupari ship in *The Halloween Apocalypse* (2021).

Since 2020's Series 12, Zodiak VFX has been one of a roster of companies entrusted with providing digital effects for *Doctor Who*, but its co-founders go back with the programme much further than that.

"We've worked together for over a decade in the visual effects industry, and for most of that time we've worked on *Doctor Who*," says Tamsie Thomas. "I was at BBC Wales VFX from the beginning of Matt Smith's era all the way through to the end of his time on the programme [2010-13]."

"I joined a bit later in Matt's era," adds Myfanwy Harris. "We both worked on the 50th Anniversary Special, *The Day of the Doctor* [2013], which was our first stereoscopic job. We won a BAFTA and a BAFTA Cymru for that episode."

At BBC Wales VFX, Tamsie and Myfanwy worked in collaboration with The Mill, the company that had provided the bulk of *Doctor Who*'s visual effects since the series returned in 2005. When The Mill closed its TV division in 2013, several of its former employees opened a new visual effects company called Milk. "We worked together very closely, and they thought we'd be a good fit for their team," recalls Myfanwy. "About a year after they set up the company, Milk asked us to head up their Cardiff branch, which they'd just opened."

Tamsie and Myfanwy worked on *Doctor Who* throughout Peter Capaldi's era, winning another BAFTA Cymru award for their contribution to *The Magician's Apprentice* in Series 9 (2015). "We were at Milk for four years until they decided to close the Cardiff branch," explains Tamsie. "The last episode we worked on at Milk was *Twice Upon a Time* [2017], which was the regeneration episode from Peter to Jodie."

The closure of Milk's Cardiff outfit was a turning point for Tamsie and Myfanwy. "We didn't want to leave Wales because it's our home and we're very proud of the local industry," says Myfanwy. "It felt like the right time to set up on our own. We'd worked together for so long and we had a good list of contacts, which meant we could really hit the ground running. The guys at Milk very generously helped set us up and they wanted to keep using us as subcontractors. We were very lucky because we were inundated with work from the start."

"We'd stopped working on *Doctor Who* when Milk handed over the reins to DNEG," says Tamsie. "We hadn't been involved at all during Jodie Whittaker's era but then we bumped into [co-executive producer] Nicki Wilson at a BAFTA networking event for Women in Film and Television. Then a few months later they got really busy on *Doctor Who* and Nicki decided to call us."

Zodiak VFX was engaged to create a variety of effects for Series 12 including assorted teleportations, laser battles and explosions. "I think they were testing us out on Series 12," says Myfanwy. "We were given a decent number of shots in any given episode, but it wasn't a huge volume of work."

"We had more to do on *Revolution of the Daleks* [2021]," adds Tamsie. "We designed and composited the entire 'breakout bubble' sequence and all the vortex manipulator teleports throughout the episode. Being a Dalek episode, we were also responsible for various exterminations, explosions, lasers, and everything in between as well."

"That was a bigger episode for us," agrees Myfanwy. "But it was a self-contained episode, and we weren't working on other episodes simultaneously. So, although we had more to do on that one, we had plenty of time to do it."

Series 12 was a relatively gentle reintroduction to *Doctor Who* for Tamsie and Myfanwy, but things were about to ramp up dramatically. "When it came to *Flux* [2021], we thought the workload would probably be about the same," recalls Myfanwy. "But it soon became clear that *Flux* would have a huge number of visual effects."

"Every time we sat down for a briefing on *Flux* over Zoom, we were always slightly surprised about how much they wanted us to do," says Tamsie, laughing. "The schedule was the biggest challenge. The pace was like nothing else we've ever worked on."

"Before we started on *Flux*, they sent us a script because they needed to gauge the kind of stuff we could take on," continues Myfanwy. "That was the only time we ever saw a script in advance. We usually get involved quite late, when it hits the editing stage and they know what shots they're working with, what type of visual effects are needed and who they want to work with on each shot."

Flux had a more ambitious scope than any other series of *Doctor Who*, leading to a wider range of digital effects requirements. "Anything that's teleporting, dematerialising, warping or glowing we seem to get," says Myfanwy, with a smile. "But there was a lot of range. We expanded more into the environmental extension work, which was nice because we enjoy doing that."

"It was great getting more varied stuff to do on *Flux*," Tamsie confirms. "They were pushing for more off-world landscapes because they couldn't film overseas this year due to COVID restrictions. In previous series they filmed in places like South Africa, Tenerife and Bulgaria – but they were more restricted this time. So there was an increased reliance on CG for the environments."

Village of the Angels, the fourth episode of *Flux*, involved a little collaboration between Zodiak VFX and other digital effects companies for the scenes involving a split in space-time between 1901 and 1967. "We created the fault line between day and night, and DNEG added the Angels," says Myfanwy. "Another company did boom/Moon replacement, so at one →

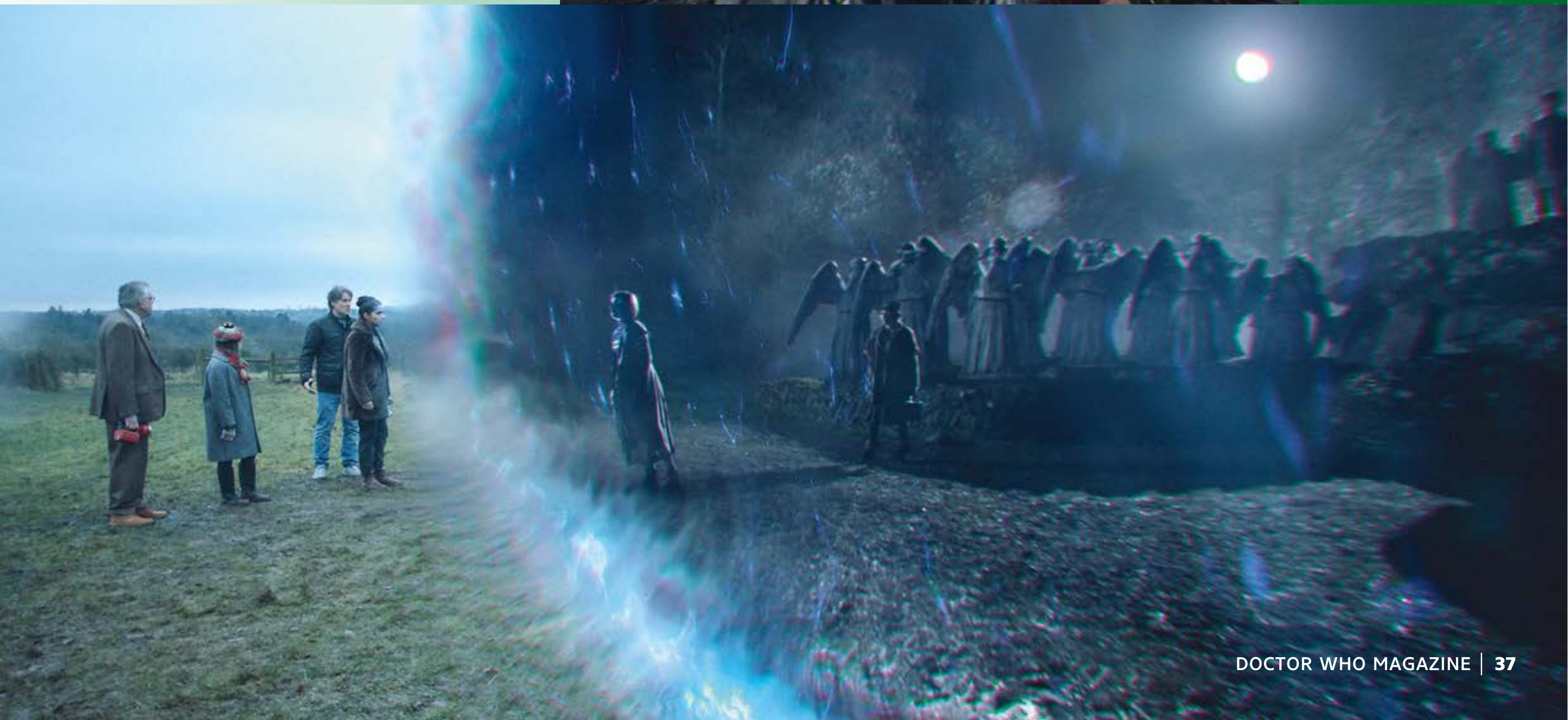
"ANYTHING THAT'S TELEPORTING, DEMATERIALISING, WARPING OR GLOWING WE SEEM TO GET." **MYFANWY HARRIS**

Above: The Doctor and Mary Seacole (Sara Powell) encounter a force field in *War of the Sontarans* (2021).

Left: Energy flows through the Mouri in *Once, Upon Time* (2021).

Left: A Weeping Angel in *Village of the Angels* (2021).

Below: The day-and-night fault line in *Village of the Angels*.



Above left: Vinder (Jacob Anderson) and Diane (Nadia Albina) hit a force field in *The Vanquishers* (2021).

Above right: Bel (Thaddea Graham) with her Tigmi device in *Once, Upon Time*.

Below: Nadia Albina and Jacob Anderson record the stair sequence in *The Vanquishers*, shot against a green screen and composited into an alien landscape.

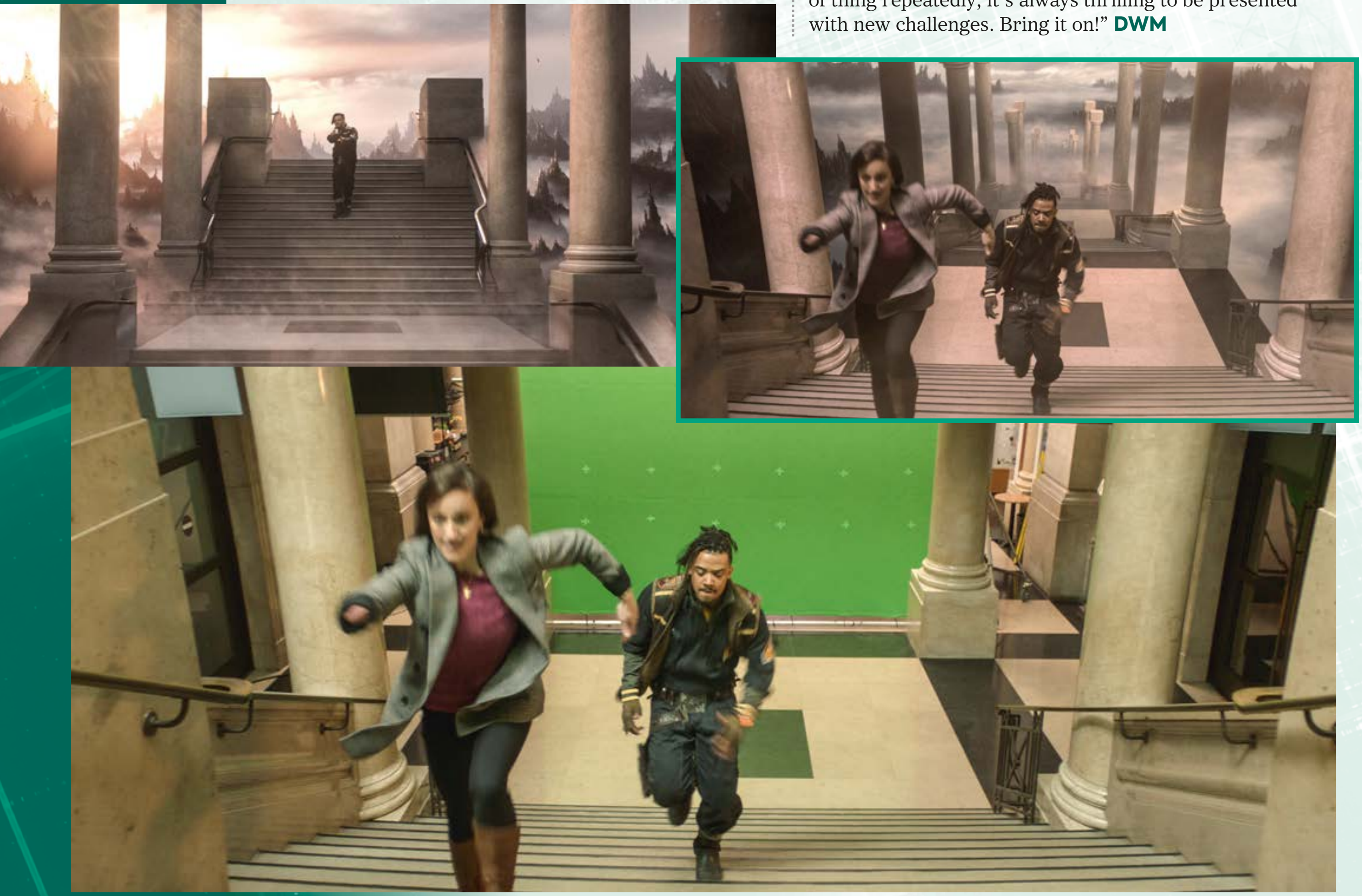
→ point there were three different teams. We had the day footage and the night footage, and there were a couple of shots where the cameras track along a field, but both day and night plates weren't moving at the same time at quite the right angle, so we had to rebuild the night side and model it geometrically to enable us to tie them together. Additionally, some characters were overlapping where the fault line was, so you had to cut them out and move them. It was a lot more involved than you might think. It's always satisfying when you overcome shots like this."

Zodiak were also responsible for the scenes in the final episode , *The Vanquishers*, where Vinder (Jacob Anderson) and Diane (Nadia Albina) run through a series of alien landscapes inside Passenger. "They shot the actors running up the stairs inside the National Museum of Wales," recalls Tamsie. "There were only a certain number of stairs, and it was all shot against green screen. We had to take away walls and add staircases up and down. It was exciting because we had total freedom to design those environments."

"They wanted a mixture of initial concepts," adds Myfanwy. "We had to consider the story, as the scene we were designing was a wide vista that covered a huge expanse of the world within the Passenger. So we knew that if they filmed in a forest, we'd need to include areas of forest in the landscape so the scenes would connect. We had to tie all the landscapes together so there was continuity between shots. That's why we introduced the effect where the scene ripples as they run from one environment to the next."

> "IT WAS GREAT TO WORK ON SO MANY DIFFERENT TYPES OF EFFECTS." **TAMSIE THOMAS**

It sounds like Myfanwy and Tamsie's experience on *Flux* was rather like Vinder and Diane's race through those alien landscapes, never knowing what was coming next – but they wouldn't have had it any other way. "We loved the variety," says Tamsie. "It was great to work on so many different types of effects. Rather than doing the same sort of thing repeatedly, it's always thrilling to be presented with new challenges. Bring it on!" **DWM**



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Harbouring Ambitions

Pre-production on *Doctor Who*'s long-awaited return began in 2003. However, as **PAUL HAYES** reveals, various departments at the BBC had already been working towards the show's comeback for several years…

In 2021, when the extraordinary news broke that Russell T Davies will return to *Doctor Who* as showrunner, the announcement had some close parallels with the first time he took charge of the programme back in 2003. On both occasions, this development took the vast majority of fans completely by surprise – both revelations happened on the last Friday in September, and both of them related to productions that weren't due to make it to the screen until the year after next.

However, if history had gone slightly differently, Davies could have ended up writing *Doctor Who* for BBC One some years earlier. "In late 1998, I had a friend working as a drama producer at the BBC, and he knew that Mal Young's department was very keen on resurrecting the Doctor," he explained in **Doctor Who Magazine** issue 338 (December 2003). "So a meeting was arranged, and I met with Mal's development producer, Patrick Spence. It was just an ordinary, inconclusive, getting-to-know-you meeting. Nothing was written down, nothing was decided beyond a general agreement that the programme could be great again."

Davies has repeated this story a few times in various interviews and documentaries down the years. But until now we've never heard the other side of the story – from the BBC's then Head of Drama Series Mal Young, and from the man who was then his number two at the department, Head of Development Patrick Spence.

The latter is now Creative Director at ITV's programme-making arm, ITV Studios, and was surprised to be asked about *Doctor Who*. "I'm fascinated that Russell's said that," he says. "But I'm going to tell a slightly *different* version of that story. Here is the honest truth!"

Patrick's story begins with *Harbour Lights*, a mostly forgotten BBC One drama that ran for two series in 1999 and 2000. *Harbour Lights* had several *Doctor Who* connections. One of those responsible for the idea was 1970s *Doctor Who* writer and K9 co-creator Dave Martin, its opening episode was directed by Keith Boak, who later performed the same duties on the revival of *Doctor Who*, and the script editor was future *Doctor Who* executive producer Julie Gardner.

Harbour Lights shouldn't, in theory, have been anything to do with Spence and Young – they oversaw drama series made by the BBC itself, →

> **"I'M GOING TO TELL A SLIGHTLY *DIFFERENT* VERSION OF THAT STORY. HERE IS THE HONEST TRUTH!"** PATRICK SPENCE

Right: Patrick Spence was the BBC's Head of Development.

Far right: Nick Berry as Lieutenant Commander Mike Nicholls and Tina Hobley as WPC Melanie Rush in *Harbour Lights* (1999-2000).

Opposite page main image: Mal Young was the BBC's Head of Drama Series.

Opposite page inset: Nick Berry in *Harbour Lights*; writer Russell T Davies; a promotional image for Series 1 of *Doctor Who* (2005).

HARBOUR MASTER
BRIDEHAVEN
POLICE PUBLIC CALL BOX

Right: Charlie Hunnam as Nathan Maloney, Aiden Gillen as Stuart Jones and Craig Kelly as Vince Tyler in Russell T Davies' *Queer as Folk* (1999-2000).

Below: Nick Berry's popularity wasn't enough to sustain *Harbour Lights*.

→ while this was made for the corporation by an outside company called Valentine Productions. Valentine was co-owned by a producer called Steve Lanning and by the show's star, former *EastEnders* actor Nick Berry. Berry had spent much of the 1990s as the leading man in one of ITV's most popular dramas, the 1960s-set police show *Heartbeat*. As Patrick Spence explains it, Peter Salmon – the then Controller of BBC One – hadn't actually consulted anybody in the drama department when commissioning *Harbour Lights*.

"Steve Lanning had sold to Peter Salmon direct – without going through *any* drama commissioners – the idea of a show starring Nick Berry, set in a harbour in the south of England. Peter Salmon greenlit it, without any scripts. The show went into early pre-production and I *think* about eight to 12 weeks before filming began, Steve Lanning sent the first two scripts to Peter Salmon. Not that they had been requested, because there was no drama commissioner on board. And Peter read them and went, 'Oh God, I think we've got a problem!'

"He called up Mal Young and said he'd done something in secret. Because Nick at that stage was just coming to the end of his deal with ITV, so we were not allowed to be working with him until after that deal ended. It was all perfectly legal, but the conversations with him up until that point had been on the quiet. Peter admitted that he'd commissioned a show without talking to us, without talking to anyone, and that he'd just read the first few scripts and thought they were rather poor."

> "THE ONLY IDEA WAS A HARBOURMASTER – I MEAN, WHO'S GOING TO RUSH HOME TO WATCH THAT?!" MAL YOUNG

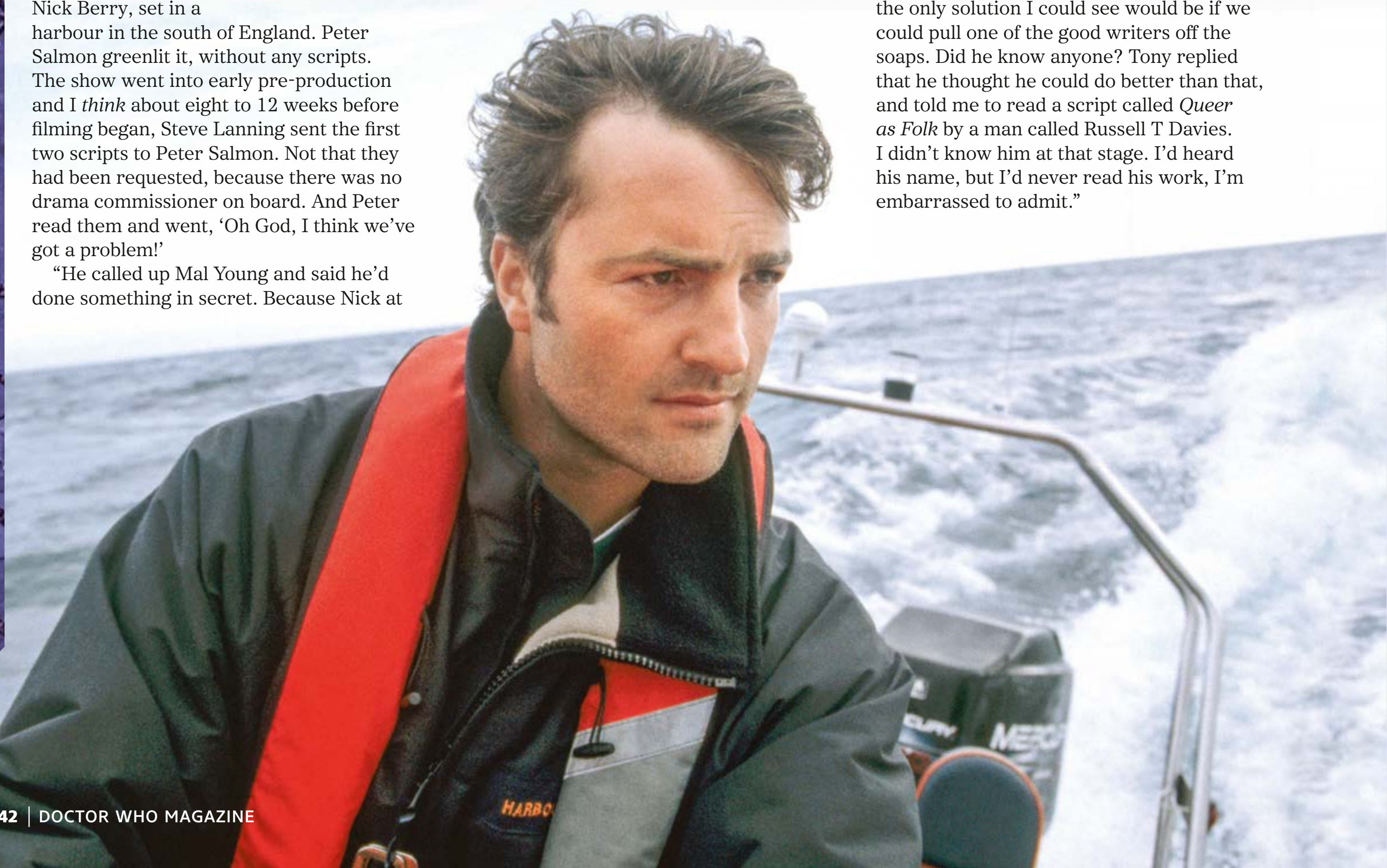
"That's absolutely right," Mal Young agrees. "Peter Salmon did a deal with Nick Berry's production company to get him away from ITV. It was a big deal because he was huge on ITV, but what ITV had failed to point out was that he'd stopped being huge. *Heartbeat* was a big hit for him, but he'd left that and they'd put him on a deal and they shot all these pilots, all of which failed. They were all disastrous. Nick would even say to us – very nice guy – 'I don't have much range. I'm just me. I'm just Nick Berry.' And we went, 'Oh dear!'

"So we inherited *Harbour Lights*, and Patrick and I had to take it on. It was an independent production, and we didn't do indies, but we were told to take it over and run it with the indie company. But that's a problem because you've got the guys who own it at the indie company, and that company is half-owned by Nick. Then you've got us at the BBC trying to think how to make it better, because the scripts weren't very good. The only idea was a harbourmaster – I mean, who's going to rush home to watch that?!"

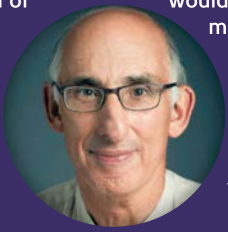
Patrick Spence takes up the story of what then happened, as he recalls it.

"Mal was sent the scripts to *Harbour Lights*, and they were indeed ghastly. He came into my office and said we had a serious problem. We had a show going into production and we'd just been handed responsibility for it. We needed to find a writer very quickly to put this ship back upright.

"But we needed someone who could start writing tomorrow. I called Tony Wood, who was in the same department and a very good friend of mine, and explained that the only solution I could see would be if we could pull one of the good writers off the soaps. Did he know anyone? Tony replied that he thought he could do better than that, and told me to read a script called *Queer as Folk* by a man called Russell T Davies. I didn't know him at that stage. I'd heard his name, but I'd never read his work, I'm embarrassed to admit."



Not on the Big Screen

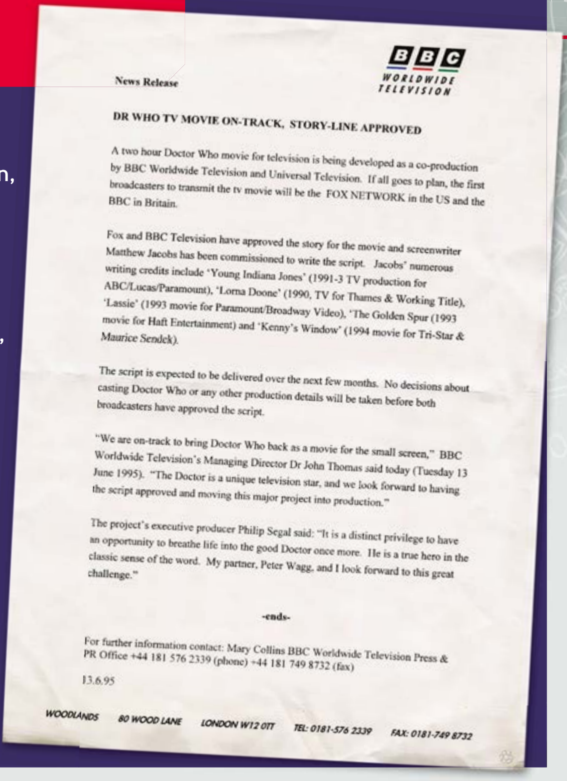


Nothing came of the efforts of BBC Films and BBC Worldwide to make a movie version of *Doctor Who* in the late 1990s and early 2000s. David Thompson, who was then in charge of BBC Films, explains why he thinks it never happened.

"No one ever really had a good enough concept for it – at least not that I'm aware of. It seemed like a nice idea. But when you actually put it into practice: very, very difficult to pull off in a single movie. It would have to be the most amazing movie. So a lot of it was just rather overblown talk about the whole thing."

Given the complications that any attempt to make a *Doctor Who* film for the big screen would present, it begs the question of just *why* BBC Worldwide seemed so keen to pursue the idea. For their then-chief executive Rupert Gavin, the answer was in the underlying appeal of *Doctor Who* itself.

"It had always occurred to us that there was an absolute, underlying passion for this brand," he says. "That it had an extraordinary history, and that all it would take was the right execution and the right creative treatment to really ignite that passion. So I'd always found it very odd that it had ever been cancelled in the first place."



News Release

BBC WORLDWIDE TELEVISION

DR WHO TV MOVIE ON-TRACK, STORY-LINE APPROVED

A two hour Doctor Who movie for television is being developed as a co-production by BBC Worldwide Television and Universal Television. If all goes to plan, the first broadcasters to transmit the tv movie will be the FOX NETWORK in the US and the BBC in Britain.

Fox and BBC Television have approved the story for the movie and screenwriter Matthew Jacobs has been commissioned to write the script. Jacobs' numerous writing credits include 'Young Indiana Jones' (1991-3 TV production for ABC/Lucas/Paramount), 'Lorna Doone' (1990, TV for Thames & Working Title), 'Lassie' (1993 movie for Paramount/Broadway Video), 'The Golden Spur (1993 movie for Haft Entertainment) and 'Kenny's Window' (1994 movie for Tri-Star & Maurice Sendck).

The script is expected to be delivered over the next few months. No decisions about casting Doctor Who or any other production details will be taken before both broadcasters have approved the script.

"We are on-track to bring Doctor Who back as a movie for the small screen," BBC Worldwide Television's Managing Director Dr John Thomas said today (Tuesday 13 June 1995). "The Doctor is a unique television star, and we look forward to having the script approved and moving this major project into production."

The project's executive producer Philip Segal said: "It is a distinct privilege to have an opportunity to breathe life into the good Doctor once more. He is a true hero in the classic sense of the word. My partner, Peter Wagg, and I look forward to this great challenge."

-ends-

For further information contact: Mary Collins BBC Worldwide Television Press & PR Office +44 181 576 2339 (phone) +44 181 749 8732 (fax)

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Tony Wood had worked with Davies at Granada Television earlier in the 1990s, and the two had become good friends. Wood was now working under Mal Young in the Drama Series department at the BBC. Spence continues: "Tony said I should consider him, because he thought he was the best writer out there. So I read *Queer as Folk* with that aim, to try to find a writer for *Harbour Lights*, and I called up Russell immediately. It was one of the best scripts I've ever read and I said, 'Oh my God, I've just discovered your work. I have a job that I'm looking to fill that I don't think for a second you're going to be interested in, but I'm going to try to pitch it to you anyway.'

"On the phone Russell said he wasn't remotely interested in trying to rescue *Harbour Lights*, but thank you for inviting him, that it was very flattering. I asked him what he *did* want to do, because I was now *desperate* to work with him, and he said, 'I want to do *Doctor Who*.' The thought of this writer reinvigorating *Doctor Who*, which had been on a shelf for a while, felt like the most exciting thing on Earth. Suddenly it became my obsession."

In describing his own recollection of these events, Davies has never mentioned an invitation to rescue *Harbour Lights* – perhaps to spare the blushes of the series' writers. The meeting lasted, by Davies' later reckoning, no longer than 20 minutes, and came to something of an abrupt end when Wood – who had resigned from the staff of the BBC that day – arrived and took his friend off to a bar.

"Of course, I'm an old *Doctor Who* fan," Davies explained in the DVD documentary *Doctor Forever: The Unquiet Dead* in 2013. "So I know some of the details and stuff. So I said, 'Do you know there might be a problem with the rights? With Universal? With the film?' I wasn't sure what it was, but 'I think there's a problem with the rights.' 'Noooooooo!' they said. 'We're the BBC, we can do anything...'"

It quickly turned out that there was indeed a problem – but not to do with any lingering rights issues from the 1996 TV movie. It was to do with another part of the BBC itself. "Two weeks later, Patrick discovered that BBC Films was developing a script, and therefore a TV version would have to wait in line," Davies recalled in **DWM** 338. "Then Patrick moved on to another job, I had other ideas to write for other people, and the whole thing just seemed to slide away." →

Top left inset above: David Thompson was the founding Head of BBC Films.

Top left inset below: Rupert Gavin was Chief Executive at BBC Worldwide.

Top right: A press release from BBC Worldwide dated 13 June 1995, stating that a *Doctor Who* TV movie is in development. The production would ultimately be broadcast in May 1996.

Far left: Russell T Davies had long-held ambitions for *Doctor Who*.

Left: Paul McGann as the Doctor in the 1996 TV movie.

Harbouring Ambitions

Right: The executive producers of *Doctor Who* Series 1 – Mal Young, Julie Gardner and Russell T Davies – at the BBC's briefing for the forthcoming show on 24 April 2004.

Below: Alan Yentob was senior to Mal Young and Patrick Spence, and supported their efforts to revive *Doctor Who*.

Bottom: "I'm not sure that waiting another three or four years didn't help *Doctor Who* become even more successful," says Mal Young.

→ Spence agrees with Davies' recollection of the initial enthusiasm for the idea.

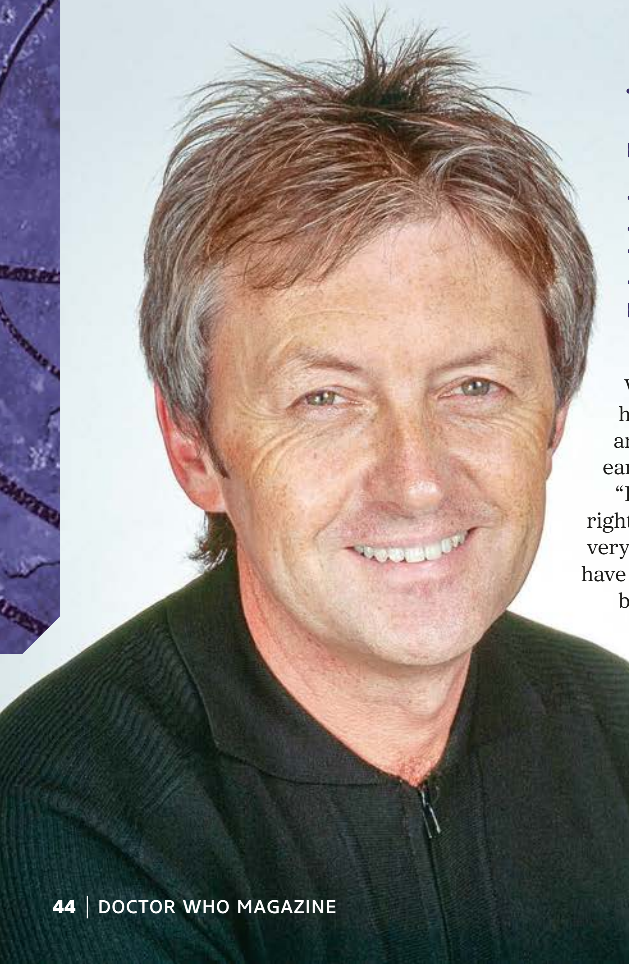
"I spoke to Peter Salmon, who knew Russell better than I did, and immediately he said that was such a good idea, let's do it! I then very quickly discovered that a man called David Thompson, who ran BBC Film and Single Drama, had the rights. I went to David and said we have this amazing writer who's desperate to do it, please could we have the rights? But David said no, and that was pretty much as far as the conversation went. David's a decent friend of mine and a well-respected colleague. I'm not blaming him at all. I think I was told David controlled the rights and that he said we couldn't have them. Peter Salmon got involved, so I'd imagine that conversations took place between Peter and David. But I know, at my level, I was told we couldn't have it and to back off."

David Thompson doesn't remember stopping a BBC Drama Series effort to bring back *Doctor Who* in 1998-99. His memory is that it was BBC Worldwide, the Corporation's commercial arm, who were then the driving force behind the film and wanted to prevent any new television version from being made while film negotiations were ongoing. At the time, Rupert Gavin was BBC Worldwide's chief executive, and he says they didn't deliberately block any new series in the late 1990s or early 2000s.

"BBC Worldwide did not have the rights to *Doctor Who*, other than in very peripheral ways that would not have prevented a new series if one had been planned," he insists. "It was never, to my knowledge, put to Worldwide that our supposed ownership of *Doctor Who* was preventing a new series, nor was it discussed as to how Worldwide could facilitate such a new series. There just wasn't [a discussion]. If there had been, we would have worked together in the normal manner to solve any issues."

Mal Young's recollection is different. "We were told, very clearly, that Worldwide didn't want us to make this as a TV series," he says. "So they essentially did stop us. I know we were stopped, because I got quite grumpy about this; I'd started to really get into the idea. Patrick and I both pursued it internally at the BBC. We met with Alan Yentob about it, who was our direct line boss. He knew that we wanted to do it, that we could get Russell, that it would work. So I had a lot of support. I'd got Peter Salmon on side, a big supporter. I'd got Alan. But everyone's going to have their reason for why they did what they did."

> **"WE WERE TOLD, VERY CLEARLY, THAT WORLDWIDE DIDN'T WANT US TO MAKE THIS AS A TV SERIES." MAL YOUNG**



Patrick Spence never did get to work on *Doctor Who* with Russell T Davies, as he'd left the BBC by the time the show was eventually recommissioned. Mal Young continued to push for the idea, and was one of the executive producers on the first series of the relaunch. These days, Spence is philosophical about their earlier effort having come to nothing.

"You know what the final thing that I'd like to say about this is? I'm not sure it's a bad thing, actually, that it had to wait another few years. Because the ability, the post-production technology, the CGI, all of that, the special effects stuff that was available to us... I'm not sure that waiting another three or four years didn't help *Doctor Who* become even more successful, because they had access to CGI and VFX technology that we just didn't have in 1999." **DWM**

The Long Game: The Inside Story of How the BBC Brought Back Doctor Who **is published by Ten Acre Films and available from *tenacrefilms.bigcartel.com***

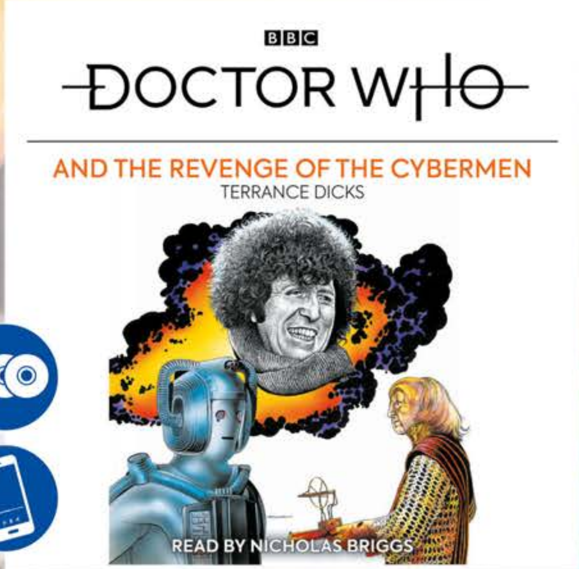
BBC

DOCTOR WHO

The Doctor's enemies are *everywhere*!

BBC
DOCTOR WHO
LONDON, 1965
PAUL MAGRS
ON AIR
BEYOND THE DOCTOR
READ BY JAMIE GLOVER

BBC
DOCTOR WHO
SLEEPER AGENTS
PAUL MAGRS
BEYOND THE DOCTOR
READ BY ANNEKE WILLS


BBC
DOCTOR WHO
AND THE REVENGE OF THE CYBERMEN
TERRANCE DICKS
READ BY NICHOLAS BRIGGS

BBC
DOCTOR WHO
THE SPACE TRAVEL COLLECTION
READ BY WILLIAM RUSSELL • TERRY MOLLOY
JON CULSHAW • JOHN LEESON • MATTHEW WATERHOUSE

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PLAY IT AGAIN

TIM WORTHINGTON talks to **JESS JURKOVIC** about the YouTube project 'Dudley Simpson IS *Doctor Who*' – transcriptions and piano recitals of scores by one of the show's most prolific composers.

Top left: Jess Jurkovic at the piano.

Above left: A portrait of composer Dudley Simpson.

Above right: Patrick Troughton as the Doctor in *Fury from the Deep* (1968).

Although Courtney Pine made a cameo appearance in *Silver Nemesis* (1988), there's been very little fusion between the worlds of jazz and *Doctor Who*. Recently, however, Jess Jurkovic has been making an impact with his piano recitals of Dudley Simpson's incidental music for the programme.

Simpson worked on *Doctor Who* from 1964 to 1980, but few of his scores exist as original recordings. Most can only be heard in the episodes themselves, often swamped by dialogue and sound effects. Although this hasn't been easy for some stories – notably *Fury from the Deep* (1967) and *The War Games* (1969) – Jess has painstakingly transcribed these 'lost' compositions, allowing them to be heard in something approaching their original form.

Jess has been a professional musician since the mid-1990s, performing at prestigious New York venues such as Birdland, Blue Note and the Jazz Gallery; he also plays as part of Latin Grammy-winning Pedro Giraudo's band. He's been a *Doctor Who* fan since he was a child. "I would have discovered it around 1982 on KTCA, my local PBS station," he says. "As with many American fans, my first Doctor was Tom Baker. Growing up in Minnesota, I went to a few conventions in the Twin Cities, and got

plenty of autographs in my Peter Haining books."

It was at one such convention that Jess first tried combining his two major obsessions. "I don't know how, but a friend got us a gig playing for the fans, and after a couple of my original tunes, we tried a version of the *Doctor Who* theme. The whole gig was difficult and best forgotten, but [actor] John Levene was there and said, 'You've got some great riffs.' That's what I most remember!"

"There's a lot of diversity in Dudley Simpson's music for *Doctor Who*."

Jess has had more success with his series of videos showcasing one of *Doctor Who*'s most prolific musical contributors. Jess is, unsurprisingly, a huge fan of Dudley Simpson's work, and his main inspiration was "sharing that appreciation and love with others". Simpson's music is sometimes dismissed as repetitive but this is a charge Jess emphatically rejects: "There's a lot of diversity – small orchestral ensembles, percussion, electric organ, oscillators, tape manipulation – but most importantly he was writing melodies. I can probably sing the whole of [the score for the 1969 story] *The Seeds of Death*.

"Later he moved away from themes towards atmosphere, so he wasn't writing as melodically any more, and having two horns in basically every score from 1973 to 1980 *can* feel repetitive. But we still got moody harmonies that were supporting the drama and weren't meant to be the centre of attention. I would never claim that all of his contributions stand alone; the recent release of the *Sun Makers* soundtrack [1977] shows it for what it is – music at the service of the show."

Two of Jess' most popular videos have been the recurring early 70s 'Master Theme' and the Fish People music from *The Underwater Menace* (1967), both of which are memorable but hardly conventional. Jess provides some insight into why this is: "These pieces *have* a melody, and that's why they've enjoyed repeated commercial release. Also, the original recordings still exist. That's an important reason why, for other scores, there's less appreciation of Dudley's music. We can listen ad infinitum to contemporary scores, but not these. In most cases, all we have is the finished episodes themselves."

Jess himself doesn't have a favourite video – "It was always the one I was working on at the time" – but stresses that "Seriously, *every* piece brought pleasure and a challenge. I learned the wide harmonic palette, the surprising rhythmic shifts necessary to write to picture, and then had to rely on my ears to get it right. I did a behind-the-scenes video while transcribing 'The Sandminer' from *The Robots of Death* [1977], so you can see a little of what it takes."

Are there any other *Doctor Who* composers whose music Jess finds similarly intriguing? "Tristram Cary's score to the first Dalek story [1963-64] really stands the test of time; a spellbinding sound only possible in those days with tape-based composition. Recently I heard the BBC Radio 3 performance of the music from *The Aztecs* [1964] by Richard Rodney Bennett – it actually brought a tear to my eye. I also loved listening to Peter Howell and Roger Limb's music on a *Five Doctors* picture disc that my parents got for me via a PBS pledge drive."

Jess has derived the greatest pleasure from feedback offered by fellow *Doctor Who* enthusiasts. "Connecting with fans who are also creative forces in themselves has been a huge reward for me," he says. But he's also been pleasantly surprised by comments from people connected with the show.

"I was shocked to receive a tweet from Katy Manning, who saw my performance of Bessie's theme and thought it was 'charming'! Big Finish's Nicholas Briggs has been very encouraging, and I performed a live musical round for the [fan-run] Quiz of Rassilon and made Toby Hadoke laugh; he's a comedian so I *must* be funny! And Mark Ayres [who composed incidental music for *Doctor Who* in the late 1980s] tweeted 'Bravo' after my *City of Death* [1979] suite was released. This felt fantastic as it's probably the closest I'll ever get to an affirmation from Simpson himself." **DWM**

Top left: Dudley Simpson in 1973.

Top right: Jess has meticulously transcribed Simpson's *Doctor Who* scores.

Above from top: Composers Tristram Cary and Richard Rodney Bennett.

Below: A Fish Person in *The Underwater Menace* (1967).

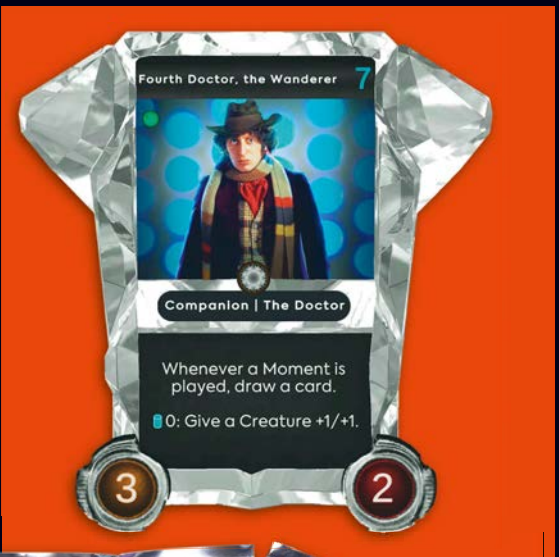
For more on Jess' music and 'Dudley Simpson IS *Doctor Who*', visit *youtube.com/user/Jesster2jazz*

BBC
DOCTOR WHO
Topps
ALIEN ATTAX
TRADING CARD GAME

CYBER LEADER
INTELLIGENCE
AGILITY
STAMINA
SPECIAL ABILITIES
FEAR FACTOR

DOCTOR WHO
ALIEN ARMIES
CHECKLIST
STANDARD
SUPER FOIL
GLITTER FOIL
SUPER FOIL EMBOSS
260 Cards to Collect!
180 Standard Cards
40 Glitter Foil Cards
20 Super Foil Cards
20 Super Foil Emboss Cards
PANINI

BATTLE ZONE
DISCARD PILE
PLAYER 1 ZONE
BATTLE ZONE
DISCARD PILE
PULL OUT THE BATTLE ZONE HERE!
PLAY SURVIVOR!
BATTLE ZONE SETUP
DOCTOR WHO
MONSTER INVASION
FOUR-PLAYER BATTLE ZONE


Fourth Doctor, the Wanderer
7
Companion | The Doctor
Whenever a Moment is played, draw a card.
0: Give a Creature +1/+1.
3
2

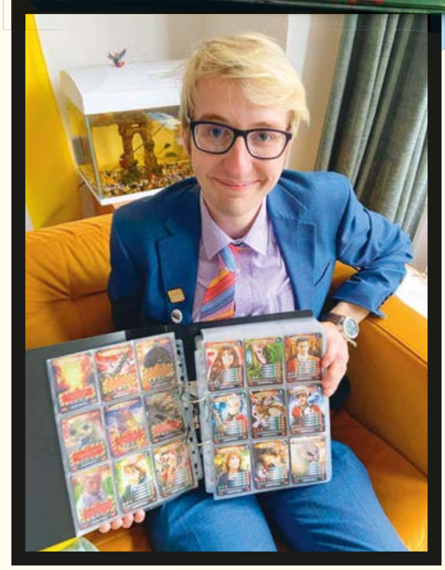
POLICE PUBLIC CALL BOX
DOCTOR WHO
MONSTER INVASION
TRADING CARD GAME
INVADER
COLLECTABLE TRADING CARDS
ULTIMATE MONSTERS
COLLECTABLE TRADING CARDS
ALIEN ATTAX

DOCTOR WHO
BATTLES IN TIME
EXTERMINATOR
DOCTOR WHO
BATTLES IN TIME
INVADER
DOCTOR WHO
BATTLES IN TIME
MONSTERS

Trading Cards

NEW!
DOCTOR·WHO
BATTLES IN TIME
£1.50 PER PACK

Since *Doctor Who* returned in 2005 the world of trading cards has become increasingly sophisticated. JAMIE LENMAN looks at examples bearing fragments of screen-used costumes and a range of collectables that has no physical presence at all...

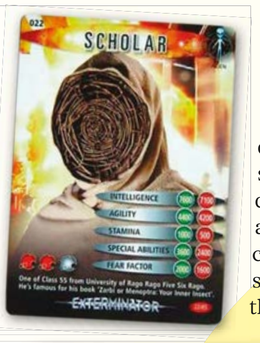


Trading cards have come a long way since their inception over a century ago.

Originally intended as a means of keeping packets of sweets or tobacco in shape, the first ‘trade cards’ were adorned with advertisements, and later illustrations of wild plants or military vehicles. Somehow, we’ve arrived at a situation where these ephemeral envelope-reinforcers have now edged out the consumable goods altogether, and people will happily spend real money on a packet containing *only* the cards.

As the cards’ themes widened from baseball to cartoons to practically every facet of popular culture, it was inevitable that *Doctor Who* would emerge as fertile subject matter – and when the show was revived in 2005, licensed trading cards weren’t far behind. First out of the blocks was GE Fabbri’s *Battles in Time* series, hitting stores in tandem with the Tenth Doctor’s debut season in April 2006. Accompanied by its own dedicated magazine, *BiT* was initially launched in selected areas of the country as part of a test run, to see how well the range would be received. These 85 cards, which differ in subtle ways to the standard array, became the first modern-day rarities in the field and have continued to fascinate collectors ever since.

“The bonus cards have a different icon than the main set, and the ‘rarity’ symbol in the bottom left corner is missing,” says Barnabas Sharp, a teacher from Kent who was lucky enough to get hold of a few of these early specimens. “I know that there are some avid fans who are dead keen on completing the set, although this is especially difficult considering the rarity and limited availability of the cards. Maybe if I ever get some spare cash I’ll splurge and grab those last few!”



The test run was a huge success, and soon people all over the country were rushing to the newsagents, including Barnabas. “I hadn’t collected any trading cards before; I’d heard of *Pokemon* and *Yugioh* but they never really appealed to me. However, in the school playground I saw my friends trading the *Battles in Time* cards and I became interested immediately – especially since I’d just started to get into *Doctor Who*. I told my mum about it and she bought me two packs from the local Spar. Once I opened them I was hooked.”

As well as an opportunity to learn more about the show and interact with →

Opposite page, left to right, top to bottom: An *Alien Attax* Trading Card Game tin. Photo © Richard Lloyd; a selection of *Alien Attax* cards. Photo © Max Mitchinson; foil *Battles in Time* cards. Photo © Barnabas Sharp; an *Alien Armies* card checklist; a *Monster Invasion* game board. Photos © Richard Lloyd; ‘The Fourth Doctor, the Wanderer’ card in a White-Point-Star frame from the virtual card collection *Worlds Apart*, owned by Ian Paget; Jamie Lenman’s trading cards collection; packs of *Battles in Time* cards. Photo © Richard Lloyd.

Top right: A box of *Battles in Time: Invader* cards. Photo © Richard Lloyd.

Above right: Collector Barnabas Sharp.

Above: A rare ‘Scholar’ card from the original *Battles in Time* test run.

Right: *Battles in Time: Ultimate Monsters* cards. Photo © Richard Lloyd.

TRADING CARDS

BATTLES IN TIME
ALIEN ARMIES
POLICE PUBLIC CALL BOX
DOCTOR WHO
BATTLES IN TIME
TARDIS
SONIC SCREWDRIVER
GENESIS ARK
GENETIC MANIPULATION DEVICE
PSYCHIC PAPER
FOB WATCH
THE DOCTOR'S HAND
EXTRAPOLATOR
TARDIS KEY

→ it on different levels, the chocolate-box thrill of never knowing what you might get was key to the appeal of these foil-packed novelties. “I genuinely felt a rush whenever I bought and opened a pack of cards. All the possibilities of what could be inside... it was an intense feeling that I felt no one could ever understand,” says Barnabas. “I could buy a pack and not get any new cards, but would still be grateful for the moment of intrigue.”

Richard Lloyd, a graduate from North Yorkshire, emphasises the importance of the consumer experience. “Probably my most abiding memory of it all was seeing those shiny packs in the newsagents – and not just the packs themselves, but the counter boxes they came in,” he says. “As a child, they really were the bees’ knees. It was like they went on forever – a bit like the TARDIS really.”

These days, fully stocked boxes of pristine packs are easy to buy online, and Richard has availed himself of one or two. “If I’d been adult at the time, I’m sure I’d have been able to find ways of ordering a whole box at a time and collected them that way. But as a kid, those counter boxes felt *so* out of reach. You would only ever see them in shops themselves. Yes, that newsagents was a real Aladdin’s cave.”

> **“As a kid, those counter boxes seemed *so* out of reach.”** **Richard Lloyd**

But what about the cards inside the packets inside the boxes? “*Battles in Time* cards were very high quality,” says Barnabas, “especially the rarer cards. The Super-Rares had some extra highlights like glow-in-the-dark, textures, holograms – even scratch-and-sniff cards.”

Scratch-and-sniff cards? “There was a scratch-and-sniff Fish Custard card which I fought long and hard to get off my friend,” says Eoghan Daly, a student from Dublin. “I won’t lie, I was disappointed when I got it as the smell had worn off. When I got a Slitheen one I was *not* disappointed – although maybe a little bewildered as to what the smell actually *was*...” You’re probably better off not knowing, Eoghan.

When *Battles in Time* drew to a close in 2009, the trading card baton was picked up by Panini, with its *Alien Armies* series. These cards were aimed at younger collectors and had a more refined remit, as range editor Tom Spilsbury explains. “It was decided that it would focus purely on the David Tennant era, as – believe it or not – even the Christopher Eccleston series was thought to be a bit too long ago by that time,” he says. “However, everyone felt it was important that all of the Doctors should be represented, so they became obvious candidates to be included as special foil cards.”

Even so, Eoghan found it hard enough to track down the incumbent Time Lord. “For *Alien Armies* the rare Doctor Cards were special, especially the Tenth Doctor one. I got a tin of cards for Christmas 2009 and the whole time all I wanted was his, and it was in one of the final packets. Just as all hope was gone and I felt my luck had run out, David Tennant emerged!” Other cards, however, were never to be found. “I could never get the Macra card for some reason,” he laments. “But of course that’s probably because there’s no such thing as Macra...”

Tom Spilsbury is adamant, however: “They were definitely in there!”

With the launch of a new-look TV series in 2010 came a new-look range of cards: *Battle in Time*’s spiritual successor, *Monster Invasion.* “I think there was a significant step up when *Monster Invasion* launched,” says Eoghan. “That collection felt so much bigger, because not only did it have stuff from the current Matt Smith era, but it had some *Sarah Jane Adventures* cards and a good few classic characters in there, too.”

As well as the regular rogues’ gallery, *Monster*

NEW!
£1.50 PER PACK
DOCTOR WHO
BATTLES IN TIME
INVADER
INVADER COLLECTABLE TRADING CARDS
NEW!
£1.50 PER PACK
DOCTOR WHO
BATTLES IN TIME
ULTIMATE MONSTERS
ULTIMATE MONSTERS COLLECTABLE TRADING CARDS

Top: A *Battles in Time* collectors’ binder. Photo © Richard Lloyd; *Alien Armies* Doctor cards. Photo © Eoghan Daly; glittery *Alien Armies* cards. Photo © Richard Lloyd.

Above inset: Collector Richard Lloyd.

Right: *Battles in Time: Invader* and *Ultimate Monsters* shop counter boxes. Photo © Richard Lloyd.

BLOCK PARTY

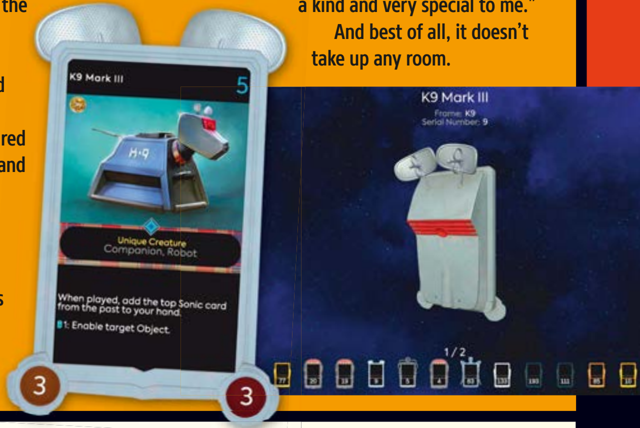
How do you collect something that doesn't physically exist? In 2021, Reality Gaming Group presented us with *Doctor Who: Worlds Apart,* the show's first all-digital series of trading cards. Sold as separate NFTs (non-fungible tokens), each card is assigned a unique serial code and can be bought, sold or traded in (almost) the same way as any other item.

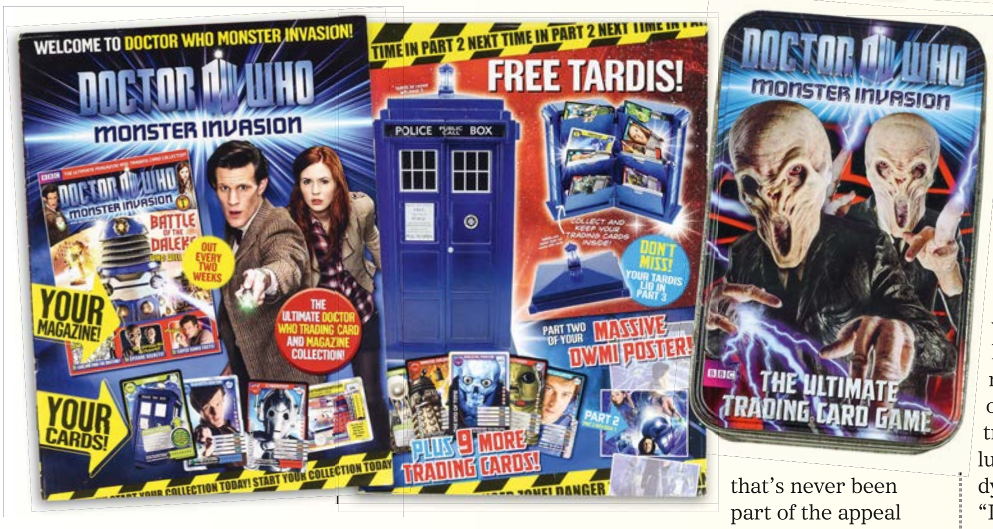
Graphic designer Ian Paget, from Duns, is an early convert, with an already impressive hoard. "At first, I struggled to understand why anyone would want to own a digital card," he says. "But after collecting them for a few weeks, it really surprised me how the introduction of blockchain technology gave me a true sense of ownership, in exactly the same way as a paper version."

Worlds Apart cards are available directly from Reality Gaming Group's website or via their online marketplace, and come in a variety of different 'frames', from the more basic options to scores of weird and wonderful creations inspired by characters and elements from the show.

"There's a few I really treasure," says Ian. "The first that comes to mind is the K9 Mark 3 card, in the corresponding K9 frame, in serial 9. I love the artwork of that card, and to get it in the K9 frame and with a serial number of 9 is so incredible! There will never be another serial 9 of this card, so it's truly one of a kind and very special to me."

And best of all, it doesn't take up any room.


K9 Mark III
5
K-9
Unique Creature
Companion, Robot
When played, add the top Sonic card from the past to your hand.
1: Enable target Object.
3
3
K9 Mark III
Frame: K9
Serial Number: 9
1/2


WELCOME TO DOCTOR WHO MONSTER INVASION!
DOCTOR WHO
MONSTER INVASION
BATTLE OF THE DALEKS
OUT EVERY TWO WEEKS
YOUR MAGAZINE!
YOUR CARDS!
THE ULTIMATE DOCTOR WHO TRADING CARD AND MAGAZINE COLLECTION!
START YOUR COLLECTION TODAY!
TIME IN PART 2 NEXT TIME IN PART 2
FREE TARDIS!
POLICE PUBLIC CALL BOX
DON'T MISS! YOUR TARDIS LID IN PART 3
PART TWO OF YOUR MASSIVE DWMI POSTER!
PLUS 9 MORE TRADING CARDS!
DANGER
DOCTOR WHO
MONSTER INVASION
THE ULTIMATE TRADING CARD GAME

Invasion allowed new fans tantalising glimpses of the show's long history in a series of freeze-frames, as Eoghan discovered. "There were your generic character cards, but then you had these adventure cards which had a screencap from an episode. I loved the one depicting the Doctor's interrogation from *The Survivors* [1963, the second episode of the first Dalek serial]. I hadn't seen that story yet, so that felt really special."

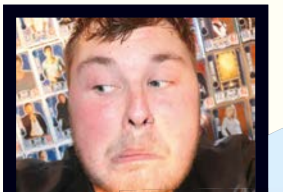
Although all these ranges were designed as playable *Top Trumps*-style games, surprisingly few collectors engaged with the cards in this way. "Funnily enough, we never actually *played* with the cards themselves," says Barnabas. "They weren't meant to build decks like most trading card series these days; we felt that they were meant to be admired like a work of art."

Richard from Yorkshire echoes these sentiments. "There are rules etc, but that's never been part of the appeal of it for me – purely the collecting! I'm sure lots of others will tell you this too. In fact, I think you'd be pretty hard pressed to find someone who *did* play games with them."

Perhaps in an attempt to encourage the game-playing aspect, Topps' *Alien Attax* series was launched in 2013 with a simplified set of rules. "I got into *Alien Attax* when I was in the early days of high school, and my interest in the show peaked to its highest level in the build-up to the 50th anniversary," says Max Mitchinson of Lancashire. "I had a friend at school who also collected them, so it was a shared hobby."

The proud owner of a full set of *AA,* Max was able to complete his collection by scouring the internet for the missing pieces. "The hardest card to track down was 31: Vashta Nerada. I'm not sure why. I managed to fill in the missing gaps in my collection over the past few years on eBay, but that card was particularly tricky to find." Max suggests that it's the lucky-dip aspect, as well the group dynamic, that makes the hobby so popular. "I think that people collect trading cards for the enjoyment, the buzz of not knowing what's inside each pack, being able to collect them with people you know and exchange any duplicate cards. Plus, it's a fun idea to build up a full set of images of your favourite characters."

Later series of *Alien Attax* included special costume cards, each one containing a small snippet of a screen-used item, much to Richard Lloyd's delight. "One day I bought a pack without giving it any →



Top left: Collector Ian Paget.

Top right: Ian's *Worlds Apart* virtual K9 Mark III card with its K9-shaped frame.

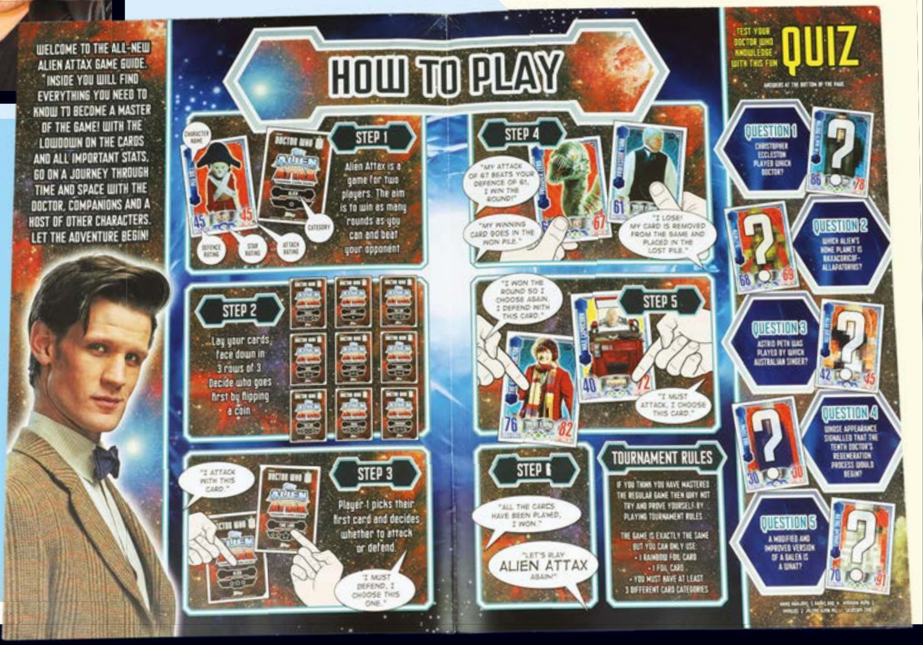
Above: The front and back of the *Monster Invasion* welcome guide, and a tin of *Monster Invasion* cards.

Photos © Richard Lloyd.

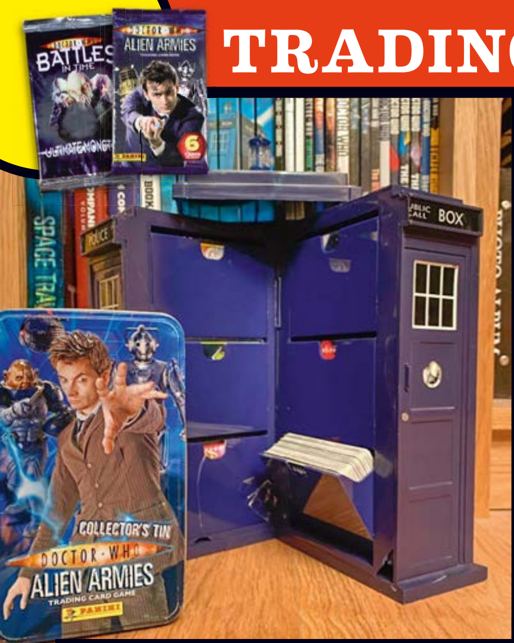
Above inset: Collector Max Mitchinson.

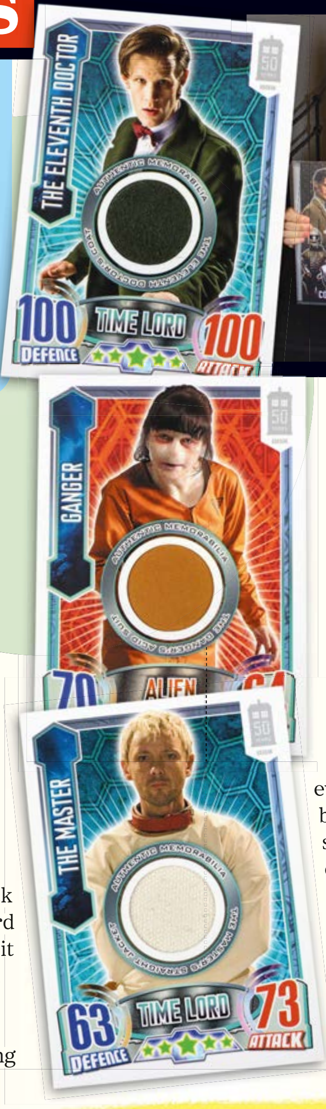
Right: *Alien Attax* gameplay instructions.

Photo © Richard Lloyd.


WELCOME TO THE ALL-NEW ALIEN ATTAX GAME GUIDE. INSIDE YOU WILL FIND EVERYTHING YOU NEED TO KNOW TO BECOME A MASTER OF THE GAME! WITH THE LOWDOWN ON THE CARDS AND ALL IMPORTANT STATS. GO ON A JOURNEY THROUGH TIME AND SPACE WITH THE DOCTOR, COMPANIONS AND A HOST OF OTHER CHARACTERS. LET THE ADVENTURE BEGIN!
HOW TO PLAY
STEP 1
Alien Attax is a game for two players. The aim is to win as many rounds as you can and beat your opponent.
CHARACTER NAME
DEFENCE RATING
STAR RATING
ATTACK RATING
CATEGORY
STEP 2
Lay your cards face down in 3 rows of 3. Decide who goes first by flipping a coin.
STEP 3
Player 1 picks their first card and decides whether to attack or defend.
"I ATTACK WITH THIS CARD."
"I MUST DEFEND, I CHOOSE THIS ONE."
STEP 4
"MY ATTACK OF 67 BEATS YOUR DEFENCE OF 61, I WIN THE ROUND!"
"MY WINNING CARD GOES IN THE WON PILE."
"I LOSE! MY CARD IS REMOVED FROM THE GAME AND PLACED IN THE LOST PILE."
STEP 5
"I WON THE ROUND SO I CHOOSE AGAIN. I DEFEND WITH THIS CARD."
"I MUST ATTACK, I CHOOSE THIS CARD."
STEP 6
"ALL THE CARDS HAVE BEEN PLAYED, I WON."
"LET'S PLAY ALIEN ATTAX AGAIN!"
TOURNAMENT RULES
IF YOU THINK YOU HAVE MASTERED THE REGULAR GAME THEN WHY NOT TRY AND PROVE YOURSELF BY PLAYING TOURNAMENT RULES
THE GAME IS EXACTLY THE SAME BUT YOU CAN ONLY USE:
• 1 RAINBOW FOIL CARD
• 1 FOIL CARD
• YOU MUST HAVE AT LEAST 3 DIFFERENT CARD CATEGORIES
TEST YOUR DOCTOR WHO KNOWLEDGE WITH THIS FUN QUIZ
ANSWERS AT THE BOTTOM OF THE PAGE
QUESTION 1
CHRISTOPHER ECCLESTON PLAYED WHICH DOCTOR?
QUESTION 2
WHICH ALIEN'S HOME PLANET IS RAXACORICOFALLAPATORIUS?
QUESTION 3
ASTRID PETH WAS PLAYED BY WHICH AUSTRALIAN SINGER?
QUESTION 4
WHOSE APPEARANCE SIGNALLED THAT THE TENTH DOCTOR'S REGENERATION PROCESS WOULD BEGIN?
QUESTION 5
A MODIFIED AND IMPROVED VERSION OF A DALEK IS A WHAT?

TRADING CARDS


BATTLES IN TIME
ALIEN ARMIES
COLLECTOR'S TIN
DOCTOR WHO
ALIEN ARMIES
TRADING CARD GAME
PANINI
POLICE PUBLIC CALL BOX


THE ELEVENTH DOCTOR
100 DEFENCE
TIME LORD
100 ATTACK
GANGER
ALIEN
THE MASTER
63 DEFENCE
TIME LORD
73 ATTACK
AUTHENTIC MEMORABILIA

ALIEN ATTAX
COLLECTOR BINDER
BATTLES

Left from top: A *Monster Invasion* TARDIS card holder and an *Alien Armies* tin. Photo © Eoghan Daly; Collector Eoghan Daly; a *Battles in Time* TARDIS tin. Photo © Richard Lloyd.

Right: *Alien Attax* cards featuring pieces of fabric from *Doctor Who* costumes. Photos © Richard Lloyd.

Far right: Collector Caitlin Sinclair.

Bottom: Autographed cards from American company Rittenhouse Archives.

→ extra thought,” he remembers, “and there inside was a piece of the Master’s straitjacket from [2009-10’s] *The End of Time*!”

Before long, Richard discovered a tried and tested method for ferreting out these coveted cuts of cloth. “There was a way to tell which packs contained costume cards: namely, bending them slightly to test the thickness,” he explains. “Due to the type of board used, a pack containing a costume card would also be that little bit thicker than normal, and I cottoned on to this pretty quickly. So fairly soon after, whilst scouring various other shops and newsagents, I managed to get myself an Eleventh Doctor costume card and a Ganger one, containing a piece of orange Ganger boiler suit. They’re some of my favourites that I own – especially that first one.”

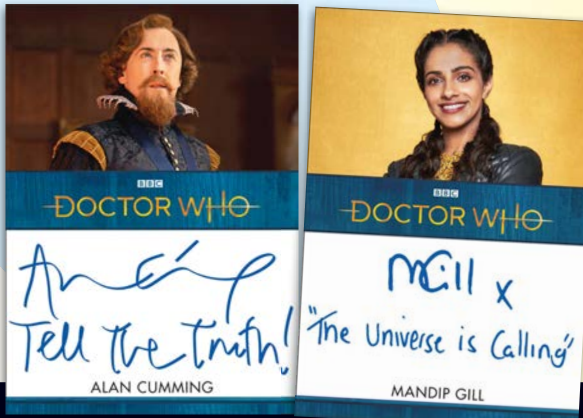
> **“There inside was a piece of the Master’s straitjacket!”**
>
> **Richard Lloyd**

Actor Caitlin Sinclair of Lincolnshire is also a fabric fan – and custodian of a costume clipping from a soldier featured in 2010’s *The Time of Angels*. “I think they’re unique, really awesome,” she enthuses. However, her true passion lies in the glossier side of things. “The shiny cards are just somehow better than all the others,” she says. “Ever since I was a kid, I thought that having shiny cards was the coolest thing because of how brilliant they look, and I still love them today. I would love a shiny Thirteenth Doctor card.” Indeed, Caitlin’s clear about what she’d like to see on shop counter-tops in future. “There should be a Thirteenth Doctor edition. That would be something that I would certainly collect,” she says. “Having a female Doctor is just brilliant in itself, and who wouldn’t want to celebrate the brilliance of that?”

One person who would be more than keen to celebrate is Steve Charendoff, president of Rittenhouse Archives, a Pennsylvania-based company that’s specialised in sci-fi/fantasy trading cards since 1999. He can barely contain his excitement about their new *Doctor Who* series, which is imminent. “Our first collection will focus on Series 11 and 12 – the start of the Jodie Whittaker era,” he says. “We’ll eventually cover Series 13 and beyond, but our plans also include some in-depth retrospectives of the eras of past Doctors. The history of the franchise is so rich, so diverse, and so utterly compelling – I’ve always wanted to make these cards.”

As a lifelong collector himself, Steve is eager to do justice to a long tradition and give fans something extra special. “I’m most excited about the autograph card line-up for this first collection, since we have Jodie Whittaker, Mandip Gill, Tosin Cole, Alan Cumming, Sharon D Clarke, Patrick O’Kane, Sacha Dwahan and dozens of others. And nearly everyone signing cards is signing multiple versions, including versions with brief notations or inscriptions. Very cool!”

Steve’s passion for his work stems from his own love of this particular hobby. “I think that experience and desire to collect has enabled us to create better products,” he maintains. “I create trading cards that I would personally want to collect.” **DWM**


BBC
DOCTOR WHO
Tell the Truth!
ALAN CUMMING
BBC
DOCTOR WHO
MGill x
“The Universe is Calling”
MANDIP GILL

HOUSE OF CARDS

As any collector will tell you, space is at a premium. Storing your keepsakes is an important priority, and where better to keep your *Doctor Who* cards than in your very own TARDIS?

Early on in the series, *Battles in Time* offered a tiny tin replica for sale, complete with four packs of cards already inside. This was a jumping-off point for collectors like Richard Lloyd. “It was a pretty good place to start,” he says. “It could maybe fit 60 to 70 cards in total, so pocket-sized really. I guess it was intended as something you might take around with you to use for trading etc.”

Rather harder to lug about the playground was the larger, plastic version offered with the same set of cards, and later reused for *Monster Invasion*. “The TARDIS card-holder was the greatest thing to come out of the collection,” declares Eoghan Daly. “It was a handy way to store cards and also looked really good. To this day it sits on my shelf and economically holds the cards, as well as being nice to look at.”

Richard is similarly appreciative. “I was so excited to get hold of this at the time. It was just the coolest thing ever. Even today, I marvel at how they managed to give that away free with a kids’ magazine – the main TARDIS body came with issue 2, then the roof/lid with issue 3.”

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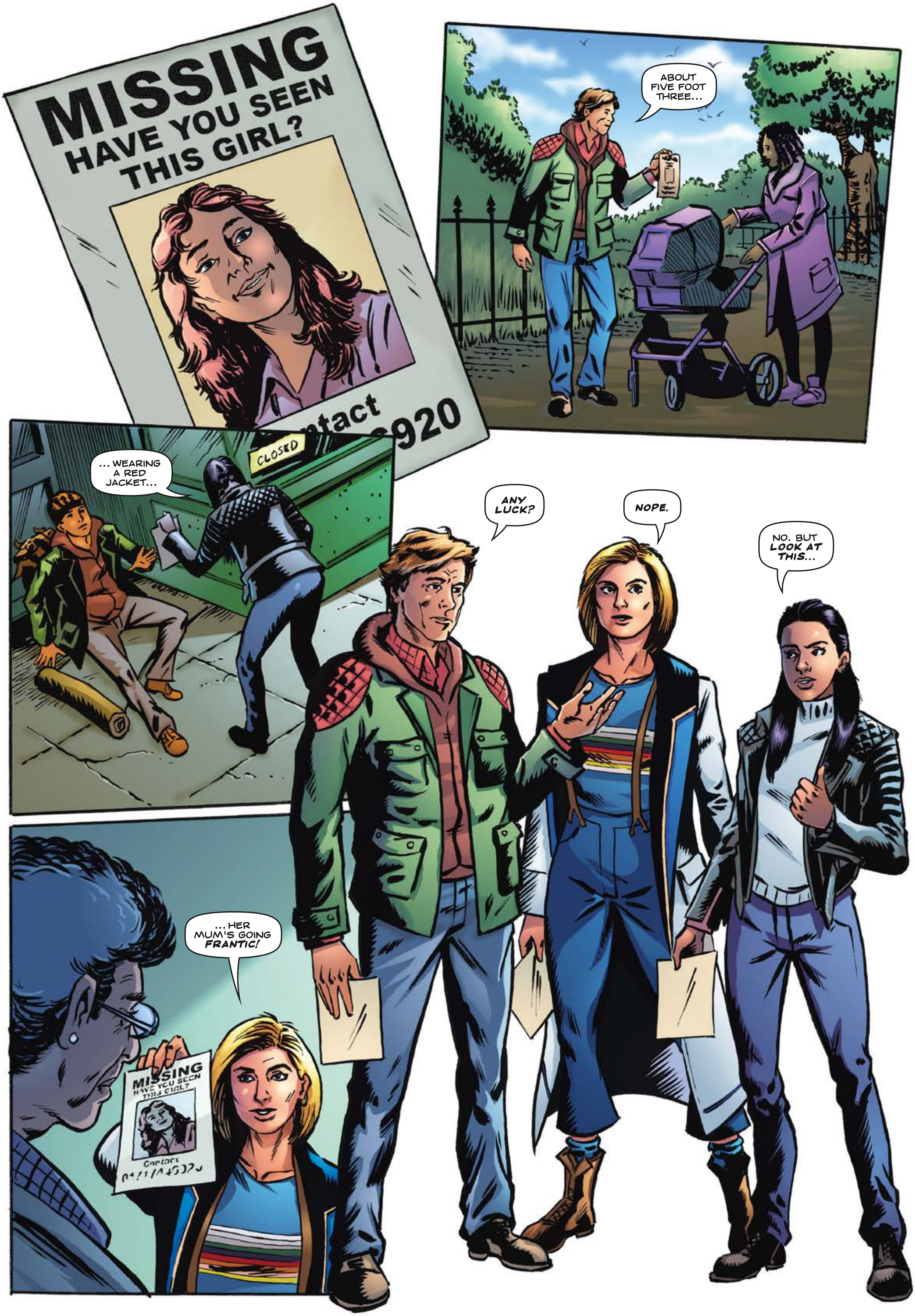
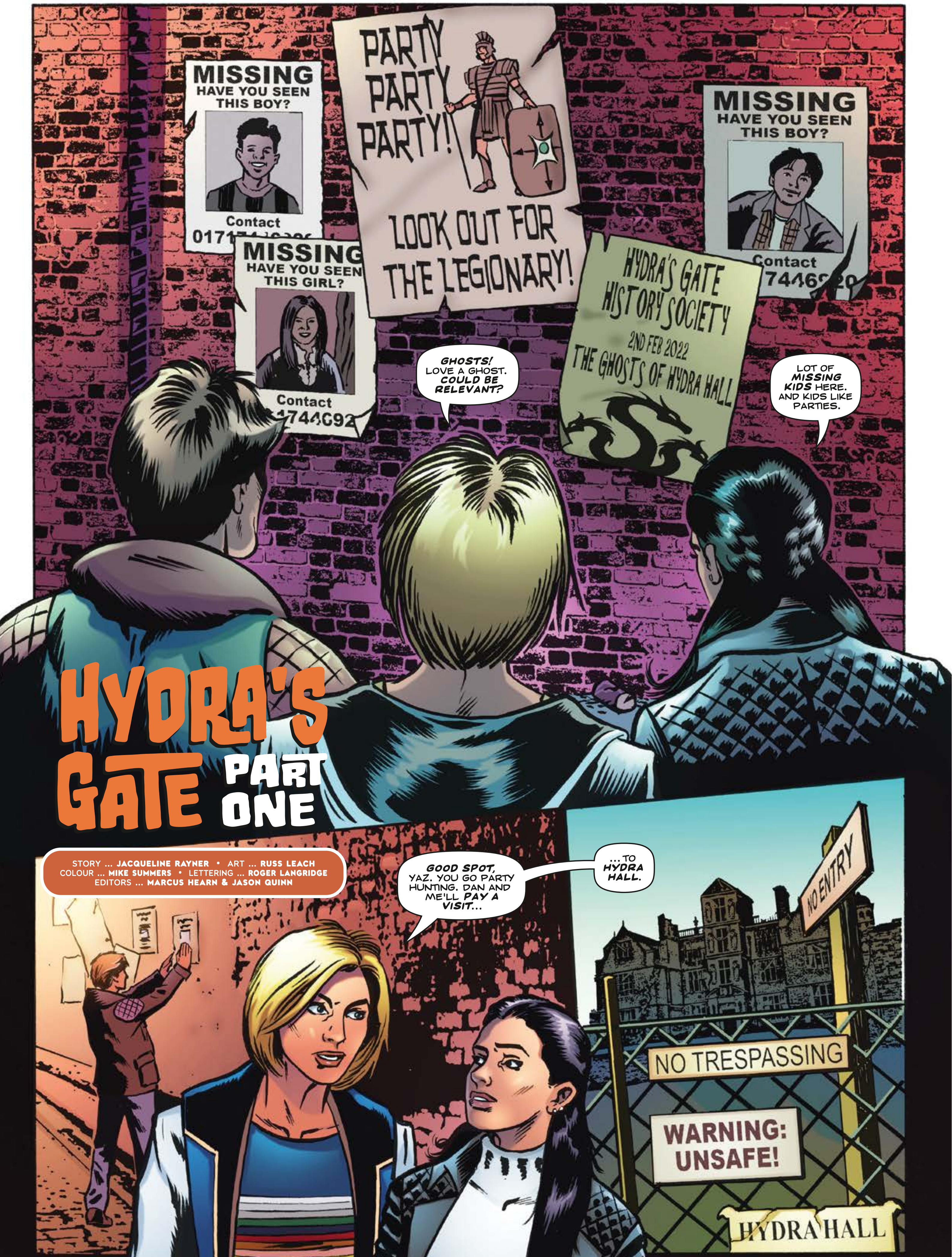
Pity the poor folks who missed issue 2, with only the roof to store their cards!

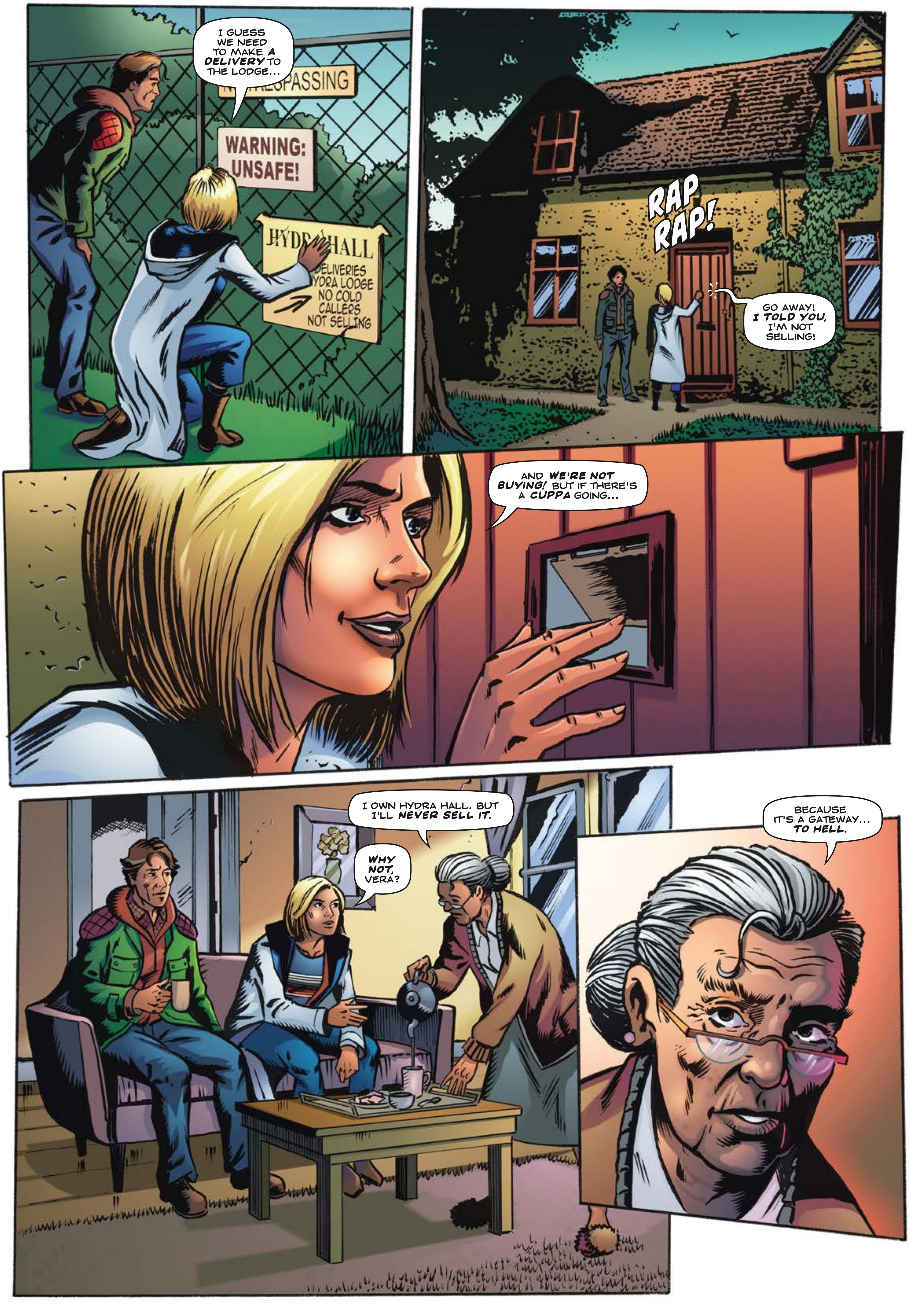

MISSING
HAVE YOU SEEN THIS GIRL?
Contact
920
ABOUT FIVE FOOT THREE...
...WEARING A RED JACKET...
CLOSED
...HER MUM'S GOING *FRANTIC!*
MISSING
HAVE YOU SEEN THIS GIRL?
Contact
ANY LUCK?
NOPE.
NO. BUT *LOOK AT THIS...*

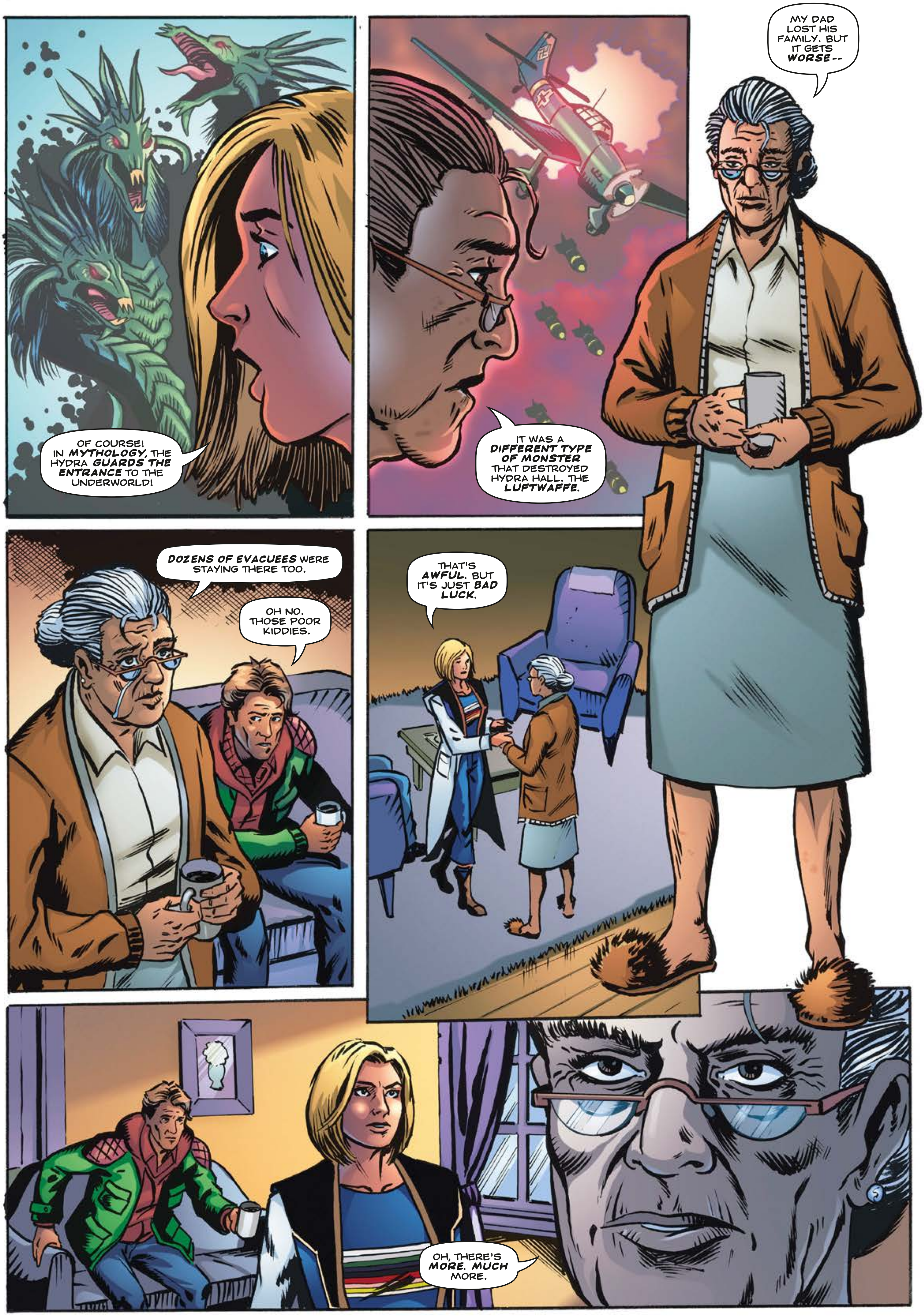

MISSING
HAVE YOU SEEN THIS BOY?
Contact
0171
PARTY PARTY PARTY!
LOOK OUT FOR THE LEGIONARY!
MISSING
HAVE YOU SEEN THIS BOY?
Contact
7446
MISSING
HAVE YOU SEEN THIS GIRL?
Contact
744692
HYDRA'S GATE HISTORY SOCIETY
2ND FEB 2022
THE GHOSTS OF HYDRA HALL
GHOSTS! LOVE A GHOST. COULD BE RELEVANT?
LOT OF MISSING KIDS HERE. AND KIDS LIKE PARTIES.
GOOD SPOT, YAZ. YOU GO PARTY HUNTING. DAN AND ME'LL PAY A VISIT...
...TO HYDRA HALL.
NO ENTRY
NO TRESPASSING
WARNING: UNSAFE!
HYDRA HALL

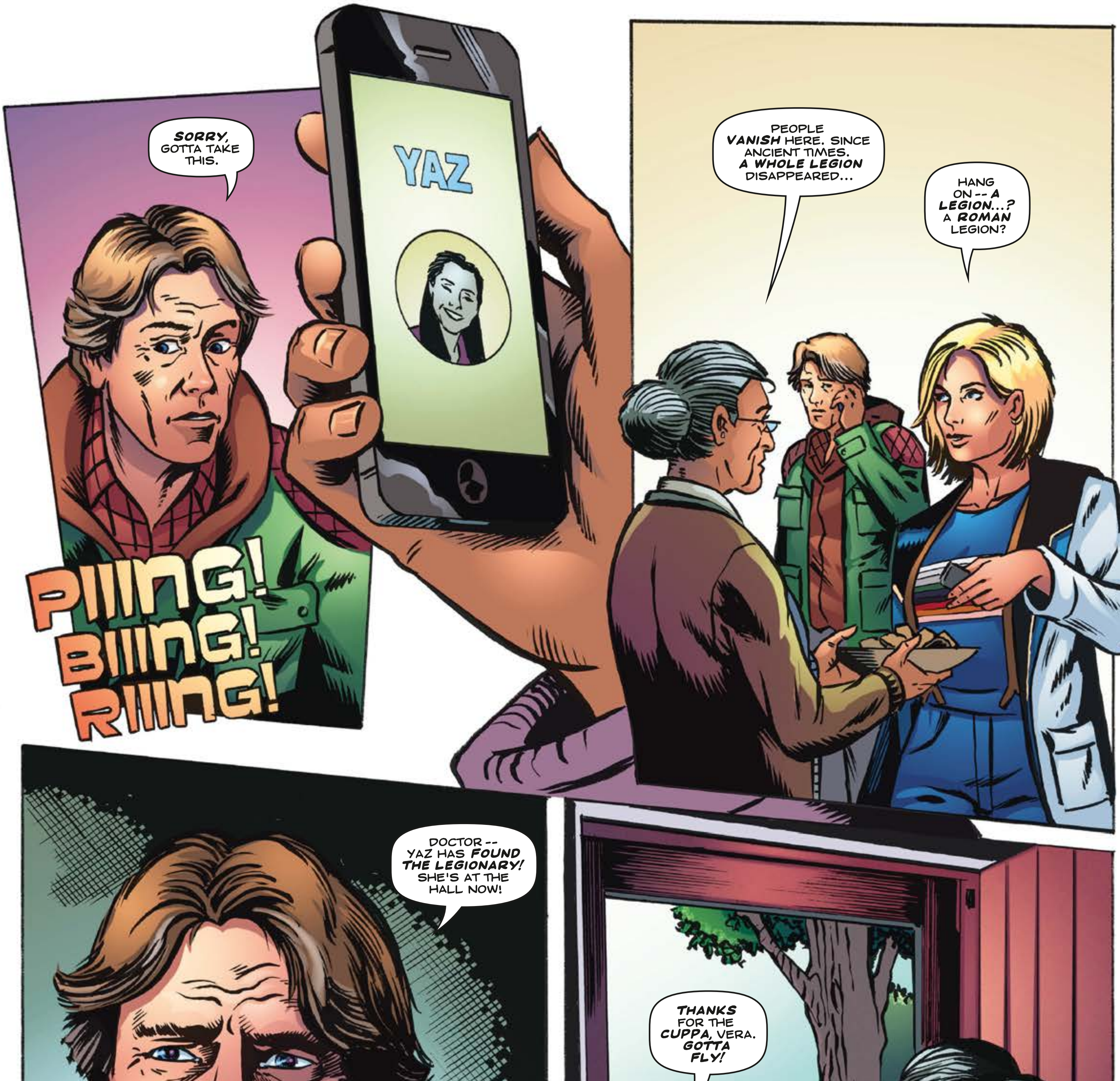
HYDRA'S GATE

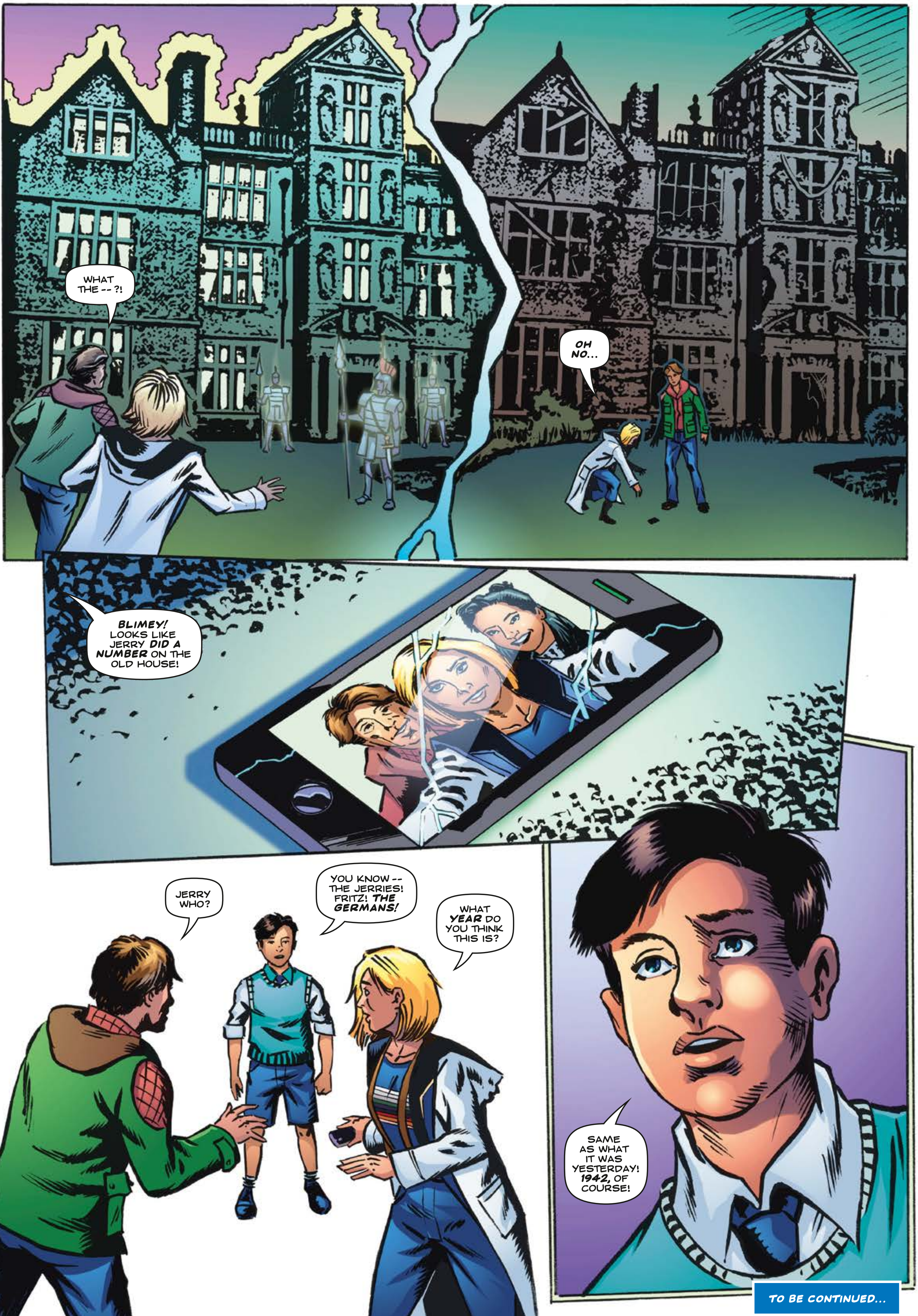
PART ONE

STORY ... **JACQUELINE RAYNER** • ART ... **RUSS LEACH**
COLOUR ... **MIKE SUMMERS** • LETTERING ... **ROGER LANGRIDGE**
EDITORS ... **MARCUS HEARN & JASON QUINN**


I GUESS WE NEED TO MAKE A **DELIVERY** TO THE LODGE...
ESPASSING
WARNING: UNSAFE!
HYDR HALL
DELIVERIES
YDRA LODGE
NO COLD CALLERS
NOT SELLING
RAP RAP!
GO AWAY! **I TOLD YOU,** I'M NOT SELLING!
AND **WE'RE NOT BUYING!** BUT IF THERE'S A **CUPPA** GOING...
I OWN HYDRA HALL. BUT I'LL **NEVER SELL IT.**
WHY NOT, VERA?
BECAUSE IT'S A GATEWAY... **TO HELL.**


OF COURSE! IN MYTHOLOGY, THE HYDRA GUARDS THE ENTRANCE TO THE UNDERWORLD!
IT WAS A DIFFERENT TYPE OF MONSTER THAT DESTROYED HYDRA HALL. THE LUFTWAFFE.
MY DAD LOST HIS FAMILY. BUT IT GETS WORSE--
DOZENS OF EVACUEES WERE STAYING THERE TOO.
OH NO. THOSE POOR KIDDIES.
THAT'S AWFUL. BUT IT'S JUST BAD LUCK.
OH, THERE'S MORE. MUCH MORE.


SORRY, GOTTA TAKE THIS.
YAZ
PIIING! BIIING! RIIING!
PEOPLE VANISH HERE. SINCE ANCIENT TIMES. A WHOLE LEGION DISAPPEARED...
HANG ON -- A LEGION...? A ROMAN LEGION?
DOCTOR -- YAZ HAS FOUND THE LEGIONARY! SHE'S AT THE HALL NOW!
THANKS FOR THE CUPPA, VERA. GOTTA FLY!


WHAT THE -- ?!
OH NO...
BLIMEY! LOOKS LIKE JERRY DID A NUMBER ON THE OLD HOUSE!
JERRY WHO?
YOU KNOW -- THE JERRIES! FRITZ! THE GERMANS!
WHAT YEAR DO YOU THINK THIS IS?
SAME AS WHAT IT WAS YESTERDAY! 1942, OF COURSE!
TO BE CONTINUED...

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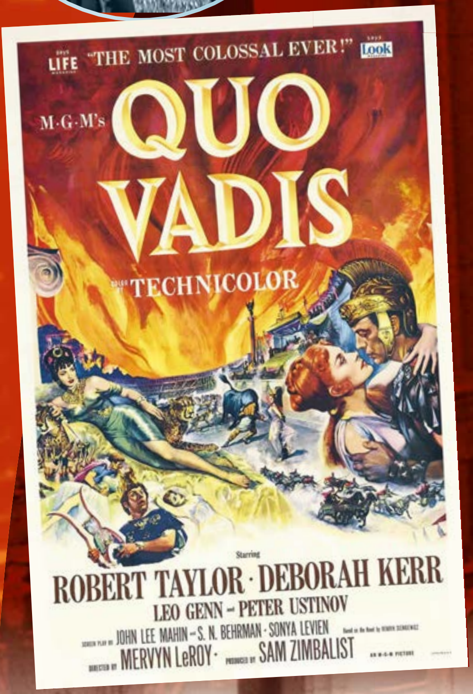
Revealing the secrets of the Doctor's adventures – scene by scene.

The Romans

ALAN BARNES finds the Doctor playing with fire at a turning point in history...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M·G·M's
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Quoted in an edition of the early 1980s fan magazine *An Adventure in Space and Time*, writer and story editor Dennis Spooner revealed how the First Doctor's trip to Ancient Rome began with founding producer Verity Lambert: "Verity wanted to try a comedy, as we'd tried virtually everything else in the show; but I don't think that pure comedy works in *Doctor Who*. There had been a classic Nero in *Quo Vadis*, so I suppose we were sending up *Quo Vadis*."

The Technicolor epic *Quo Vadis* (1951) detailed the travails of two lovers throughout the final years of the reign of the demented Emperor Nero – a star-making turn for the then 29-year-old British actor Peter Ustinov, who played Nero as a brattish sybarite. But the actor cast as *Doctor Who*'s Nero was in his forties.

Director Christopher Barry noted several possibles in his casting notebook – including Paul Whitsun-Jones, whom Barry would later cast as the cruel Marshal of Solos in *The Mutants* (1972), George A Cooper, who'd feature as the vicious pirate Cherub in *The Smugglers* (1966), and the mildly outrageous comic Dick Emery, then starring in the third series of his own BBC show. But the highly regarded character actor Derek Francis was a friend of director Alvin Rakoff, husband of Barbara actor Jacqueline Hill; indeed, both Hill and Francis had

Top: The Doctor (William Hartnell) in *The Romans* (1965).

Above left: A poster for the 1951 film *Quo Vadis*.

Above right: Writer Dennis Spooner.

Right: The Doctor, Tavius (Michael Peake), Tigilinus (Brian Proudfoot) and Nero (Derek Francis).

DOCTOR WHO
DOCTOR WHO

featured in Rakoff's recent 'kitchen sink' movie, *The Comedy Man* (filmed in 1962, released in 1964). Accordingly, said Spooner, Francis had been "promised a part by Verity almost from the first story..."

The comedy of the third episode, in which the Doctor and Vicki never quite manage to catch sight of Barbara as the lustful Nero pursues her through the corridors of his imperial palace, was more than low farce. In part, it was an in-joke, confessed Spooner: Francis had been "offered the role of Nero because he was a friend of the family, and I couldn't resist writing in the sequence when he tried to seduce Barbara. 'Best friends always try to seduce the wife,' I told him..." Which is why Nero's pursuit of the virtuous Miss Wright is played as a bit of lark, when the real Nero's depraved appetites were no laughing matter.

Nor, of course, was the Great Fire of Rome of July 64 AD, the event that *The Romans* builds up to – an event realised in epic style midway through *Quo Vadis*. As with *The Myth Makers* (1965), there's an abrupt tonal switch in the final episode, when Nero begins to look less like a buffoon and more like a maniac. Because an empire led by a capricious, self-aggrandising manchild, utterly convinced of their own non-existent genius, who co-ordinates an orgy of destruction in their own capital to spite their own Senate, is a terrible thing to behold. As Spooner noted, *The Romans* may be comedy, but it isn't *pure* comedy.

> Nero begins to look less like a buffoon and more like a maniac.

In *Quo Vadis*, as in reality, twisted firestarter Nero blames the conflagration on the Christians... and not the time-travelling dilettante who (as *The Romans* has it) inspired him by accidentally setting light to the Emperor's grand designs for his New Rome. Watching the fire from a safe distance in the final episode, the Doctor refutes Vicki's suggestion that he's become part of history, insisting that "someone else" could easily have given Nero the same idea: "You can't possibly accuse me of that!"

Clearly, though, he's bothered by the thought. When the Tenth Doctor (David Tennant) arrives in the Roman Empire many adventures later, in *The Fires of Pompeii* (2008), he tells his friend Donna (Catherine Tate): "That fire had nothing to do with me. Well, a little bit..." Indeed: Spooner's stage directions had the Doctor lifting his eyebrows as he conceded to himself that "perhaps, just perhaps" it might have been his fault. "He exits from frame, walking jauntily, innocently, practically humming or whistling – [a] 'Did you start that fire – Who me?' kind of exit."

So *The Romans* marks the first time that the Doctor appears to have directly influenced a real historical event. One might even call it a Rubicon crossed.

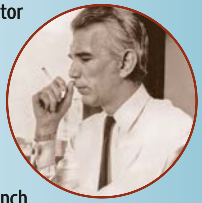
Top: Nero becomes increasingly manic.

Above: Donna (Catherine Tate) and the Doctor (David Tennant) in *The Fires of Pompeii* (2008).

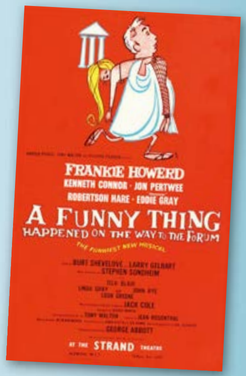
Below left and right: Rome burns as the Doctor and Vicki (Maureen O'Brien) consider their role in history.

Essential INFO

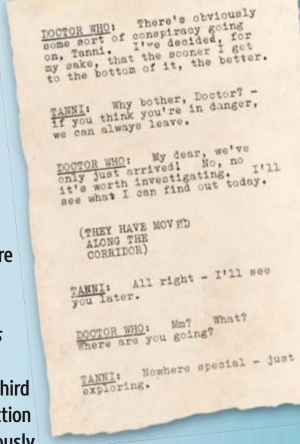
A four-part 'Roman' story was one of four historical scenarios originally proposed for *Doctor Who*'s second season by story editor David Whitaker in April 1964. The 1,900th anniversary of the Great Fire of Rome came and went in July... before Whitaker commissioned scripts at the end of August from his successor Dennis Spooner, author of the French Revolution yarn *The Reign of Terror* (1964).



"*The Romans* was a deliberate attempt," Spooner told **Doctor Who Magazine** in 1981, "to see how far we could go to do a comedy *Doctor Who* – almost *A Funny Thing Happened on the Way to the Forum*..." Stephen Sondheim's comic musical had opened on Broadway in May 1962, a West End version following in October 1963 with Frankie Howerd as the slave Pseudolus and Jon Pertwee as the procurer Marcus Lycus.



The Romans was directed by Christopher Barry in tandem with its two-part precursor, *The Rescue*, which was devised to introduce a new regular TARDIS traveller to replace the recently departed Susan. But the name of that future orphan changed several times throughout the autumn, and *The Romans* struggled to keep up. Rehearsal scripts for the third episode included the direction "We pick up Tanni (previously Valerie) in the corridor" – and to avoid confusion, camera scripts for the first episode incorporated the note "**For Tanni read 'Vicki' throughout".



DOCTOR WHO: There's obviously some sort of conspiracy going on, Tanni. I've decided, for my sake, that the sooner I get to the bottom of it, the better.

TANNI: Why bother, Doctor? - If you think you're in danger, we can always leave.

DOCTOR WHO: My dear, we've only just arrived! No, no it's worth investigating. I'll see what I can find out today.

(THEY HAVE MOVED ALONG THE CORRIDOR)

TANNI: All right - I'll see you later.

DOCTOR WHO: Mm? What? Where are you going?

TANNI: Nowhere special - just exploring.

Except for a handful of model shots pre-filmed at Ealing, *The Romans* was made entirely on the floor at Riverside Studios in Hammersmith – with the first episode recorded on Friday 18 December 1964. After a week off for Christmas, cast and crew reassembled for the second episode on Friday 1 January 1965, with the final two instalments recorded on the following two Fridays.

The Romans ranked 131st (out of 241) in **DWM**'s *First 50 Years* poll of 2014.

Above from top: Story editor David Whitaker; a flyer for the 1963 stage play *A Funny Thing Happened on the Way to the Forum*; a page from a rehearsal script for *The Romans*, naming Maureen O'Brien's character as Tanni.

The **Fact** of **Fiction**

Right: Vicki, Barbara (Jacqueline Hill), Ian (William Russell) and the Doctor enjoy a Roman holiday.

The Slave Traders

FIRST BROADCAST: 16 January 1965

Covered with foliage, the TARDIS lies at the foot of the cliff it toppled off some time before…

01m 15s Cut to a close shot of schoolteacher Ian Chesterton (William Russell) – but arguably not close enough to preserve writer Dennis Spooner's intentions: "We come up on an extreme close up of Ian. His eyes are closed, his lips slightly apart, and his head lolling back. One could almost take him for dead. However, as we watch, his hand brings in a bunch of grapes…" Alas, from the start director Christopher Barry's chosen framing shows Ian's chest rising and falling as he breathes – and that he's now wearing a toga, too.

Also dressed in Roman robes, the Doctor (William Hartnell) indicates that he's having to water the house plants all around the villa because Roman plumbing was deficient: "You see, the Romans, unfortunately, didn't know how to transport water satisfactorily. That's why they built their aqueducts. Now, if they'd experimented with pipes…" A bizarre claim, since the Romans had been using pipes for more than a century. See, for example, the 1st-century BC engineer Vitruvius, writing in the seventh of his *De architectura, libri decem* (Ten Books on Architecture): "There are three methods of conducting water, in channels through masonry conduits, or in lead pipes, or in pipes of baked clay…"

Meanwhile, schoolmistress Barbara (Jacqueline Hill) and new TARDIS traveller Vicki (Maureen O'Brien) are walking to a nearby village. "We've been here nearly a month," moans Vicki, "and all everyone wants to do is sit around and rest." Only a month? The episode began with a shot of the TARDIS at the foot of the cliff it toppled over at the end of *The Rescue* (1965), seemingly covered with a year or more's growth of ivy. Perhaps ivy reacts to residual Vortex energy around time vessels? Or is it more likely that the TARDIS travellers have sought to camouflage their craft beneath the ivy they found climbing the cliff face?

In the marketplace, slave traders Didius and Sevcheria cast professional eyes over the two women, supposedly from Londinium.

05m 02s For Didius (Nicholas Evans), director Christopher Barry noted two other possibles in his casting book: Peter Zander, who'd had a minor role in two Barry-directed episodes of the BBC thriller series *Private Investigator* (1958-59), and Timothy West, then a member of the Royal Shakespeare Company (and still, unaccountably, never cast in *Doctor Who* on television).

For Sevcheria (Derek Sydney), Barry also considered Timothy West's former Bristol Grammar School classmate Julian Glover… just a few months before Glover took the more substantial role of Richard the Lionheart in *The Crusade* (1965).

Soon afterwards, on the road, the travelling lyre player Maximus Pettulian (Bart Allison) is attacked by the assassin Ascaris (Barry Jackson), who's been lying in wait for him. It may be no coincidence that 'Ascaris' is the Latinate name for a genus of parasitical intestinal roundworms…

08m 49s Back at the villa, the Doctor describes Barbara's meal of breast of peacock with an orange and juniper sauce garnished with larks' tongues and baked pomegranates as "absolutely fabulous" – anticipating a BBC sitcom that was nearly 30 years away at the time of recording.

The Doctor claims to have been planning to take a road trip alone – saying "I don't know that I was under any obligation to report my movements to you, Chesterfield." Hartnell's mangling of Chesterton's surname (originally employed in the first Dalek serial, 1963-64) was similarly mangled in the script, where it appeared as 'Chessington'.

In Rome, a whole world of adventures awaits the Doctor, who allows Vicki to accompany him, promising her a fascinating trip. "I remember once when I was there and I spoke to…" he begins, as he leads Vicki off. Frustratingly, the identity of whichever Roman resident he once addressed wasn't given in the script. In the untelevised pilot version of the series' first episode, *An Unearthly Child* (recorded in 1963), the Doctor exhorted his granddaughter Susan (Carole Ann Ford) to "Think what would have happened to the ancient Romans if they'd possessed the power of gunpowder…" What if this hadn't been a hypothetical proposition of his, but a specific reference to an earlier, unseen adventure?

14m 36s Night: at their camp, Sevcheria and Didius prepare to grab the Britons, whom they've learned are staying at the villa of Gaulish campaigner Flavius Guiscard – with Nicholas Evans making no less than four failed attempts to bang his sword into its scabbard without looking.

14m 47s Exactly as scripted, the subsequent scene opens with Barbara letting out "a deep, satisfied, sigh" as she and Ian laze in the villa: "The last rays of the evening sun shine down. They drink from ornate goblets, the evening song of the birds can be heard."

Having earlier delivered the opening lines of Mark Antony's famous eulogy in Shakespeare's *Julius Caesar* (1599), Ian now declares "O tempora, o mores" after passing Barbara a refilled goblet. Literally "Oh the times, oh the customs," the phrase was originated by the Roman orator Cicero (106-43 BC), who used it as an expression of disgust at the lost principles of the present day. Why Ian should choose this particular moment to muse wryly upon the abandonment of probity is anyone's guess.

Next, the slavers arrive – with Ian ending up accidentally brained by Barbara, using a flagon meant for Sevcheria's head. In Donald Cotton's epistolary novelisation (1986), Ian instead describes how the two slavers gained access to the villa by purporting to be maintenance men from the under-floor heating department in Asisium.

Seeing the Doctor with Pettulian's lyre, a newly arrived centurion mistakes the Doctor for the musician.

18m 35s The Doctor and Vicki have discovered Maximus Pettulian, murdered and hidden in bushes by the side of the road. Seeing the Doctor with Pettulian's lyre, a newly arrived centurion (Dennis Edwards) mistakes the Doctor for the musician, whom he's supposed to escort to the court of the Emperor Nero: "We expected you in Asisium yesterday." Asisium is better known as Assisi, of St Francis fame – an old municipium located in modern-day Perugia, 114-odd miles north of Rome (and which must, logically, be less than a day's travel from the villa, and the TARDIS).

"Very well, we'll just attend to our impedimeter," the Doctor tells the centurion – which is meaningless. What William Hartnell was supposed to say was "We'll just pick up our impedimenta" – meaning 'baggage'. But perhaps the TARDIS translator is on the blink?

23m 07s Already sold by the slavers, Ian has been taken off... but Barbara's to be flogged in Rome. Meanwhile, in Asisium, the centurion berates the mute Ascaris for failing to kill Pettulian, since Nero has decreed all better musicians than he must die. And that's the last we'll see of Dennis Edwards, since for reasons of economy the centurion's corpse will be played by bit-parter Vez Delahunt when it's uncovered in Rome in the next episode – but Edwards will return as the Time Lords' surgeon general Gomer in *The Invasion of Time* (1978).

And so: drawing his sword, Ascaris slips through the curtains leading to the Doctor's room...

All Roads Lead to Rome

FIRST BROADCAST: 23 January 1965

00m 51s Practicing on the lyre, the Doctor turns around just in time to use the instrument to shield himself from Ascaris' blow. The action was simplified from the script, in which the assassin's "dagger" (not sword) and hand got tangled up in the strings, giving the Doctor more time to scurry away.

Then, after the Doctor flicked the bedcover over Ascaris' head: "Ascaris reels about as the Doctor, chortling with glee, runs around, picks up his lyre, and starts to belabour the shape that is Ascaris' head, sticking up under the cover." Spooner specified that the Doctor struck the unfortunate mute with the strings, "counting off the blows" – then reached for the pitcher of water while Ascaris untangled himself.

01m 24s After Vicki arrives, Ascaris exits via the window – but Barry Jackson will reappear as Varga plant victim Jeff Garvey in *Galaxy 4* and *Mission to the Unknown* (both 1965) and as shifty Time Lord engineer Drax in *The Armageddon Factor* (1979).

In Donald Cotton's retelling, the disgraced Ascaris flees to Rome, temporarily taking up residence in a sewer before the Doctor crosses his path again...

Alas, William Hartnell didn't follow the scripted stage directions following the Doctor's line about softening Ascaris up for the old one-two: "Doctor Who demonstrates with his fists..." Looking a touch puffed out, he then flubs his subsequent line, saying: "I tend to forget the delights and satisfaction of the arts – the gentle art of fisticuffs," rather than, as scripted: "I tend to forget the delights, and the satisfaction – of the gentle art of fisticuffs."

Next, the Doctor deduces that the now-AWOL centurion hired the failed assassin, apparently an accepted thing in this age: "Preferably someone dumb, and then he couldn't denounce you." But how did he know Ascaris was a mute?

Ian has endured five days as a slave aboard a Roman galley when his ship goes down in a storm. →

Top left: Ian and Barbara relax in the villa.

Left: Vicki and the Doctor encounter a centurion (Dennis Edwards).

Above: 'Maximus' listens as Nero plays the lyre.

→ 13m 19s While Tavius (Michael Peake) buys Barbara from a slave market, Ian's fellow slave Delos (Peter Diamond) has dragged the unconscious schoolteacher ashore. "Do you remember when you grabbed the galley master?" he asks. This doesn't tally with the action in the galley, where the slavedriver in question (Gertan Klauber) seemingly lost his footing and tumbled into the footwell of his own accord. As scripted, however, Ian was meant to wait for the galley master to get within reach, then grab him and pull him down into the well...

They can't be far away from Rome, reckons Ian, because their ship was heading south: "Perhaps we were going there." Logically, to have sailed south towards Rome, the ship ought to have departed from the nearest port to Asisium north of Rome on the western (Rome) coast – possibly Populonia (now Piombino)? Only 130-odd nautical miles separated Populonia from the port of Rome at Ostia – which is about the distance that a Roman galley might be expected to travel in a single day, under average conditions. But Ian was a galley slave for at least five days, so we might presume this wasn't his first trip: he might already have been north-west to Liguria and back, or south-west across the Tyrrhenian Sea to Sardinia, before embarking on his ill-fated southern voyage.

17m 11s The action shifts to Nero's house – ie, his Domus Transitoria, a long-lost palace on the Palatine Hill.

Having informed Barbara that she's to be a servant to the Empress, Tavius goes to greet the newly arrived 'Maximus Pettulian' – telling the Doctor: "There was trouble, but I settled it." But Michael Peake pauses before delivering his next scripted line, "He's in the apodyterium" – which appears to discombobulate William Hartnell, who (perhaps hoping to prompt Peake?) throws in an awkward, unscripted utterance: "What's happened?"

An apodyterium was a changing room adjacent to a Roman bath.

19m 10s As 'Maximus', the Doctor persuades Nero (Derek Francis) to demonstrate his own 'prowess' with the lyre... then insists that to play the Emperor's own instrument himself "would be an impossibility" (with Hartnell stumbling on the last word). This scene marked an on-screen reunion between Hartnell and Derek Francis, who'd previously played business partners in the *ITV Playhouse* drama *After the Party* (broadcast 7 July 1960.)

> **As 'Maximus', the Doctor persuades Nero to demonstrate his own 'prowess' with the lyre.**

21m 10s Vicki has persuaded the Doctor to go to the apodyterium, to learn more about Tavius' machinations. Spooner's stage directions for this scene elaborated on the developing relationship between the Doctor and the companion formerly known as Tanni. When the girl asked the Doctor if he'd rather they forgot about it, he waved his hand airily: "He is in fact burning with curiosity, but Tanni [sic] has taken the initiative by suggesting they look in the first place. Doctor Who [sic] generally 'eggs' the others on, now the position has changed, the Doctor – cussed as ever – is trying to make out he isn't interested..."

And so: "We may as well look around, as you say," says the Doctor – whereupon Vicki, exactly as directed, "gives a knowing smile behind his back. Much to say I'm learning about you fast Doctor" (sic).

Soon, they uncover the corpse of the centurion they'd met on the road. In Donald Cotton's retelling, they run into the centurion alive – but he's accidentally killed by Ascaris, who'd followed the Doctor from the street in the hope of restoring his honour.

Caught by soldiers, Ian and Delos have been brought before Sevcheria, who tells them they'll have the chance to win their freedom in the arena... by fighting lions.

Conspiracy

FIRST BROADCAST: 30 January 1965

01m 05s Nero's cup bearer Tigilinus (Brian Proudfoot) suffers the indignity of having of his mercurial majesty's lyre thrust over his head... even though the strings are clearly missing.

Tigilinus' misfortune wasn't scripted; in fact, the character was only inserted between rehearsal and camera script stage. He appears to have been named after Ofonius Tigellinus (c 10-69 AD) – not Nero's cup bearer, but his henchman, the prefect of the Praetorian Guard. Tigellinus' "early vices" had recommended him to Nero, according to the Roman historian Suetonius in *De vita Caesarum*, commonly known as *The Twelve Caesars* (121 AD). In Robert Graves' translation: "In all scenes of revelry he was a constant companion." Played by Ralph Truman, he's a menacing presence throughout *Quo Vadis* – so perhaps his demotion to mute lackey was meant as a joke?

Brian Proudfoot had previously donned a white wig to double for Hartnell in the first ever *Doctor Who* scenes filmed on location – mute 16mm inserts illustrating the Doctor's trudge to Revolutionary Paris in the second episode of *The Reign of Terror* (1964).

01m 48s The Doctor tries to prompt Tavius when he runs into him again: “You know my plans, of course?” In the rehearsal draft, he went on: “Now in order that there can be no mistake, I suggest that you run over them.”

Hartnell gets into a muddle when the Doctor tells Vicki, repetitively, that they “must not interfere with the course of progress, or try to accelerate man’s achievements or progress” – a line scripted as: “We must not interfere in the course of history, or try to accelerate man’s progress.” In the rehearsal draft, he continued: “You will eventually learn and realise why this is so – but for the moment you must take my word.”

02m 52s In the imperial bedroom, Nero’s wife Poppaea (Kay Patrick) asks her husband which of two brooches she should wear... with a boom mike dipping into the top of the frame as she queries his choice: “Oh, really?”

Tavius introduces Barbara, who makes an instant impression on Nero... although not quite the same impression specified in Spooner’s stage directions: “We angle to show him as he reacts, in a double take, eyes wide. He turns and looks at Barbara, smiling at her in a delighted, ‘eyebrow flickering,’ way. Barbara is naturally extremely unsure whether to smile back at him or not.” Poppaea, meanwhile, “views Nero’s ‘oggling’ [sic] with some severity” (and we’ll find out why later).

Spooner’s expressive directions continued in the subsequent corridor scene, where Barbara finds Nero waiting for her: “Barbara turns, and ‘jumps’, as we and she, see Nero leaning out from behind a pillar, and ‘waving’-fluttering his fingers coyly.”

07m 19s Having just missed Barbara being pursued by Nero, Vicki has found herself in a sort of laboratory maintained by Locusta (Anne Tirard) – described in stage directions as “the court poisoner to Nero’s family. Without any historical details, I think she should be an old ‘witch’ figure, with a dark, bottle-and-tube-filled-dirty (sic), damp room.”

According to the historian Tacitus in his *Annals* (written circa 116 AD), the condemned poisoner Locusta was complicit in the deaths of both Nero’s uncle Claudius (of *I, Claudius* fame, 10 BC-54 AD) and his stepbrother Britannicus (41-55 AD) – hence her line about it being “a tradition... that the family of Caesar want to murder each other.” In Robert Graves’ translation of Suetonius: “Nero rewarded Locusta generously for her services with a free pardon... and actually supplied her with students.” Which explains her willingness to describe her trade to young Vicki, perhaps? In the Target telling, Locusta indeed contemplates the possibility of making Vicki her apprentice. The novelisation also identifies the hapless assassin Ascaris as Locusta’s son.

08m 40s Nero is so consumed by lust in his pursuit of Barbara that he forgets his own proper name: “Now, young woman, surely you wouldn’t refuse me, Claudius Nero, a teeny weeny kiss?” (Scripted as “Caesar Nero”, of course.)

Barbara’s molestations are eventually ended by Poppaea’s arrival. “That strange young woman has been chasing me round all morning,” Nero tells his wife. Stage directions required he hide his head in pillows: “but – if possible – we see his face registering ‘That was a close shave’ in a naughty boy look.”

11m 52s Taking a steam bath with Nero in the hope of comprehending Tavius’ conspiracy, the Doctor uses flattery to prevent the Emperor from executing a careless servant... in the manner of Nero’s most trusted courtier Petronius (Leo Genn) in *Quo Vadis* (a character based on Nero’s ill-fated real-life adviser Gaius Petronius Arbiter, c 27-66 AD).

After some sword-swapping business worked out in rehearsal, the Doctor learns that he’s to give a lyre recital at tonight’s banquet – a “splendid audience” for his first concert. The Doctor’s rather feeble final line – “Yes, yes, I rather thought it might be” – wasn’t scripted, either. Instead, he was directed simply to smile... then react, “as he realises ‘Oh my Gawd’”!

13m 36s Vicki eavesdrops as Poppaea commissions Locusta to poison the new slave’s drink at the banquet: “That’ll put paid to any ambitions she has to be Empress.”

Why is she so paranoid? Perhaps because the thrice-married Poppaea Sabina (30-65 AD) had been one of Nero’s two mistresses during his first marriage to the unfortunate Claudia Octavia (c 39-62 AD) – the other being the former slave girl Claudia Acte. Suetonius reports how Nero had “nearly contrived to marry the freedwoman Acte, by persuading some friends of consular rank to swear falsely that she came of royal stock” – and that she was still on the scene at the time of Nero’s death in 68 AD, →

KING OF THE RING

Early in the second episode, the Doctor fells the assassin Ascaris – in the script, after spinning him with a professional wrestling move known as an ‘Irish whip’. Stage directions then required the Doctor to begin “circling round, arms moving, like an impatient wrestler waiting for his opponent to rise... inviting [Ascaris] to ‘come on’”!

With the hapless Ascaris sent packing, the Doctor tells Vicki that he once taught “the Mountain Mauler of Montana” – a professional wrestler, to judge by the above. No such individual or alias is listed on the website *wrestlingdata.com* – but there have been Maulers of Milwaukee, Mississippi and Missouri, and between 1958 and 1965 the Argentinian wrestler Leon Finkelstein (1916-91), a 325lb six-footer usually known as Hombre Montaña, competed in the USA under the name ‘Man Mountain Montana’. But perhaps the true Mountain Mauler of Montana hasn’t yet made his debut in the ring? (If any up-and-coming wrestlers in the Rockies are reading **DWM**, the name is clearly available.)

Left: The Doctor enjoys his fight with Ascaris (Barry Jackson).

Above: The American wrestler Man Mountain Montana.

Below: Poppea (Kay Patrick) and Barbara.

→ when she helped "carry the remains to the Pincian Hill".

15m 04s To Vicki, the Doctor confesses that raising the subject of a possible conspiracy had been a mistake. "That's rare for you, isn't it?" replies Vicki. In the rehearsal draft, he nodded: "Yes, it's only the second in the last forty-two years." (What was the first? Needlessly extracting the TARDIS fluid link as a pretext to explore the city in the first Dalek serial, perhaps?)

15m 44s Nero gives Barbara a gold bracelet – an addition to the camera script, since it'll become the means by which the Zarbi gain control over her in the first two episodes of the following adventure, *The Web Planet* (1965).

Barbara drinks from one of two goblets brought by Tigilinus. Meanwhile, Vicki confesses to having swapped the poisoned goblet with Nero's – a variation, perhaps, on the famous scene in the Technicolor comedy *The Court Jester* (1955) in which the eponymous Giacomo (Danny Kaye) has to remember not to drink from the poisoned cup prepared for the wicked Sir Griswold (Robert Middleton): "The pellet with the poison's in the vessel with the pestle, the chalice from the palace has the brew that is true..."

To preserve history, the Doctor warns Nero – who sees that 'Maximus' was right after Tigilinus drinks from Nero's cup and dies. This sequence was entirely reworked from the rehearsal version, in which the Doctor strode up to Nero and, "with a sweep of his hand", accidentally-on-purpose knocked the drink from his lips. "My dear fellow – I've just read one of your poems," he explained. "Brilliant, I had to tell you immediately. The work of true genius! Hail Caesar Nero – genius of Rome." The preening Nero bowed cockily around the court; then, with the Doctor gone, he flicked his fingers nonchalantly, calling for "Another drink for the genius."

Below: 'Maximus' is invited to play his lyre at Nero's banquet.

18m 24s Poppaea has Locusta arrested for her failure: "You can save your screams for the arena." But don't worry – Vicki hasn't been complicit in causing Locusta's death. Tacitus reports that Locusta will still be alive four years later, at the time of Nero's downfall – when the about-to-be-deposed tyrant will take poison from her in his attempted flight from Rome.

Cast here as Locusta, Anne Tirard will reappear as the Seeker in *The Ribos Operation* (1978).

20m 54s At the banquet, 'Maximus' stands up to play his new composition. In the rehearsal draft, he stilled the audience applause and said: "It tells of the soft breeze through the trees, the whisper of the calm sea, the quietness of a summer night..."

Only those with keen hearing will be able to hear such a tune, he claims... before plucking the lyre strings silently. To Vicki, he later explains he was inspired by the story of *The Emperor's New Clothes* (1837), in which two conmen persuade his majesty that their magnificent fabrics are invisible to anyone unusually stupid: "Yes, I gave it as an idea to Hans [Christian] Andersen." Which would seem to imply that the Doctor has already visited the author in Denmark sometime in the 1830s. It's said, however, that Andersen's tale was itself descended from similar folk stories published in 14th-century Spain and 13th-century India – so who knows, maybe they were all variations on an original lost to history: the time when an earlier Emperor was conned into believing that a lyre player's silent music could only be heard by those of refined hearing, perhaps? (Which would make this an example of a so-called 'bootstrap paradox', of course.)

Enraged by Maximus' reception, Nero drags Barbara to the gladiatorial school, to arrange for the lyre-player to be thrown to the lions. There, Ian and Delos are compelled to fight to the death for Nero's amusement.

Inferno
FIRST BROADCAST: 6 February 1965

00m 37s With Ian at Delos' mercy, Nero gives the thumbs-down... but Delos rebels and charges at Nero. All of which is highly reminiscent of a famous scene in the Hollywood epic *Spartacus* (1960) – in which Kirk Douglas' eponymous hero is forced into a duel to the death for the amusement of the

INFAMY! INFAMY!

The galley master who compels Ian and his fellow slaves to row harder in the second episode was played by Gertan Klauber... a chunky Czech whom director Christopher Barry had previously cast as a master-at-arms in the final episode of the Sunday afternoon adventure serial *Smugglers' Bay* (1964).

But it wasn't by chance that Klauber had recently played the top half of slave-trading partnership Marcus and Spencius in another Roman parody, the 'infamous' *Carry On Cleo* (1964), which was still on general release in cinemas when *The Romans* first aired. Quoted in the *Romans* edition of the early 1980s fan magazine *An Adventure in Space and Time*, Dennis Spooner recalled that *Cleo* had been in production in the summer of 1964 – "and at that time I virtually lived next door to Jim Dale, who was in the film. When I was writing *The Romans*, I went down to Pinewood to watch Jim in the filming; so my story was heavily influenced by *Carry On Cleo*. We had the same researcher, and the *Carry On...* films were never very serious with their research... Gertan Klauber was in both; that wasn't a coincidence – that's where it all came from!"

Klauber, incidentally, would later reappear as the thuggish Ola in *The Macra Terror* (1967).

Spooner's "heavily influenced" story shares a 'galley slaves' sequence with *Carry On Cleo*. Arguably, though, they're both indebted to the set-piece Roman galley scenes from *Ben-Hur* (1959) – the Oscar-winning epic of just a few years earlier, in which the title character (Charlton Heston) is compelled to row by a galley master beating out time on a drum. Other set-pieces common to both *Cleo* and *The Romans* include the recital of a disgusting-sounding Roman menu ("Peacocks' tongues and alligators' livers in aspic") – and a scene in which Britons transported to Rome (including Jim Dale's Horsa) are auctioned off in a slave market, the same fate suffered by Barbara in the second episode.

Far left: Delos (Peter Diamond) and Ian, enslaved aboard a ship.

Left: Marcus (Gertan Klauber) and Horsa (Jim Dale) in *Carry On Cleo* (1964).

Roman senator Marcus Crassus (Laurence Olivier), and finds himself at the mercy of his fellow slave Draba (Woody Strode), who'd promised to kill him if they were ever matched in the arena. But Spartacus is saved when Draba rebels and charges at his Roman overlord.

The similarity doesn't pass Donald Cotton by. In his novelisation, Ian proposes a fix to end his fight with Delos: "For I recall a film featuring Kirk Douglas, in a role similar to my own… when the two combatants spared each other's lives, then together turned on their tormenters…" (In the event, their duel ends when the Doctor accidentally releases the lions into the arena, following Ascaris' third and final attempt on his life.)

05m 34s After Ian and Delos escape, the Doctor surveys Nero's plans for his 'Nova Roma' – encircled, oddly, by the Aurelian Walls, built to hold back the Vandals (and other barbarians) more than 200 years later. (In 64 AD, the city was still bounded by the smaller Servian Wall.)

Having learned of Nero's plans for 'Maximus' from Barbara, Tavius warns the Doctor that this is his last chance to kill Nero: he's an assassin.

09m 08s Sunlight concentrated through the lenses of the Doctor's glasses has caused Nero's plans to be set alight. Stage directions noted that "Nero is doing his royal nut." (!)

But Nero has been inspired. Soon, he tells Poppaea that if he burns the old Rome tonight, the Senate will be forced to pass his plans for the new one… and that's the last we see of the Empress, who endured the fire only to meet her end the following year. (In the Church and Brodribb translation of 1869, Tacitus reports that she "died from a casual outburst of rage in her husband, who felled her with a kick when she was pregnant.")

Christopher Barry later cast Kay Patrick as Flower, denizen of a futuristic city in *The Savages* (1966).

12m 24s Sneaking inside the palace, Ian and Delos watch as Nero pays a rabble of firestarters… pouring metal washers with holes in the middle onto the floor, not sesterti or denari (which had Nero's jowly profile on the 'heads' side).

The Emperor commands his hands to "start fires in the hutments next to the circus" – specifically, according to Tacitus' *Annals*: "that part of the circus which adjoins the Palatine and Cælian hills…"

The deranged despot imagines a new city rising from the flames: "Neropolis? Nerosisum? Or just plain Nero!" Again, this accords with Tacitus: "it seemed that Nero was aiming at the glory of founding a new city and calling it by his name…"

13m 56s Tavius guides Ian to Barbara… who turns round, revealing that her 'Roman' robe seems to have a zip up the seam.

Meanwhile, Nero's hirelings light blazing brands – a detail recorded by Suetonius, who describes how Nero "brazenly set fire to the City; and though a group of ex-consuls caught his attendants, armed with oakum and blazing torches, trespassing on their property, they dared not interfere…"

> **The Doctor and Vicki discover Ian and Barbara dozing as if they'd never left.**

Next, Ian and Barbara depart with Delos, who promises to travel some of the way north with them before heading home. In the script, he added: "It's been four long years."

Tavius fingers a wooden crucifix as he watches them go – whereas, in fact, early Christians used the fish-like ichthys as their secret symbol (as seen throughout *Quo Vadis*). Let's hope Tavius kept his faith hidden, since Nero cynically blamed the fire on the Christians. Consequently, claims Tacitus, "they were torn by dogs and perished, or were nailed to crosses, or were doomed to the flames and burnt…"

17m 14s While the Doctor and Vicki watch the Great Fire of Rome from afar, Nero laughs dementedly as he plays the lyre in his blazing palace – not entirely accurately, since Suetonius records that Nero watched the conflagration from a mound in the Gardens of Maecenas, on the Esquiline Hill – "then put on his tragedian's costume and sang *The Fall of Ilium* from beginning to end." Ilium was, in fact, the city of Troy – whose fiery Fall sometime in the 12th century BC the Doctor and Vicki will personally witness in the final episode of *The Myth Makers* (1965). How very timey-wimey…

Nero lived four more years before dying – by his own command, probably – rather than face the rebel forces led by Galba, the Roman governor of Spain. Sic semper tyrannis.

19m 33s Returning to Flavius Guiscard's house, the Doctor and Vicki discover Ian and Barbara dozing, as if they'd never left. Spooner's stage directions here required the Doctor and Vicki to exchange glances "which say, in effect, 'The lazy (!)'" (sic).

As written, the Doctor cut short Vicki's speech about how they'd met Nero: "Hold it, hold it! Tanni [sic], have you no respect for your elders – you'll tire them out!" The Doctor admitted that he "couldn't resist a little joke" at the teachers' expense. "As a matter of fact…" began Ian – but the Doctor interjected: "Chesterton, I know exactly what you're going to say, and I agree with you, a rest does nobody any harm." Whereupon Vicki told Barbara that she "should have come to see Rome" – which led into Vicki's on-screen line, "Vicki, Vicki, listen…"

The TARDIS dematerialises from Rome, but soon finds itself being slowly dragged down – to the Web Planet… **DWM**

Left: The Doctor inadvertently inspires Nero to destroy Rome.

FURTHER INFO

DVD/BLU-RAY

DVD *The Rescue/The Romans*
COMPANY 2|entertain
YEAR 2009
AVAILABILITY Out now

DOCTOR WHO
THE RESCUE
THE ROMANS

VIDEO

VIDEO *The Rescue/The Romans*
COMPANY BBC Video
YEAR 1994
AVAILABILITY Deleted

THE RESCUE
THE ROMANS

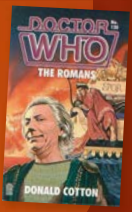
SOUNDTRACK

COMPANY BBC Radio Collection
YEAR 2008
NARRATOR William Russell
AVAILABILITY CD [out of print]/download

DOCTOR WHO
THE ROMANS

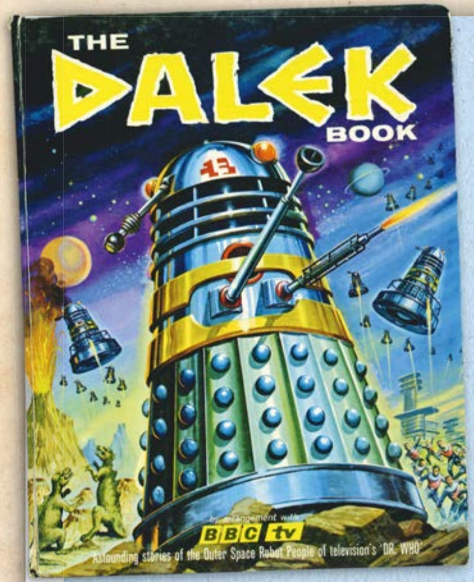
NOVELISATION

COMPANY WH Allen & Co/Target Books
YEAR 1987
AUTHOR Donald Cotton
AVAILABILITY Out of print



APOCRYPHA

STEVE LYONS looks at the adventures we might have missed between television episodes.


THE DALEK BOOK
BBC tv
Astounding stories of the Outer Space Robot People of television's 'DR. WHO'

What Is It? The comic-strip opening to *The Dalek Book* from Panther Books/Souvenir Press.

Who Wrote It? David Whitaker and Terry Nation, apparently "based on the Dalek Chronicles discovered and translated by" the latter.

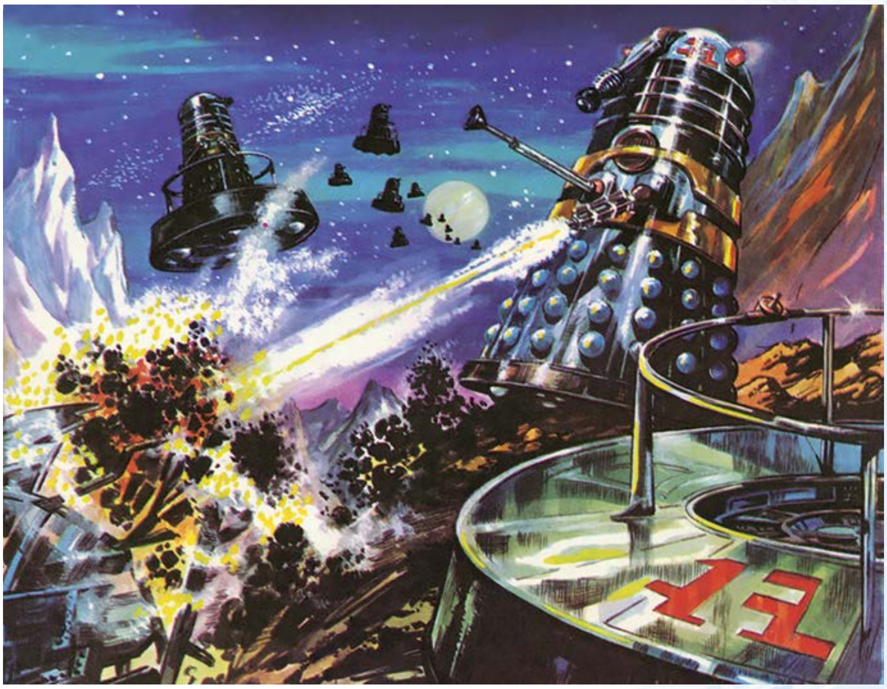
When Was It? *The Dalek Book* was published on 30 September 1964.

Where Does It Fit? A later story in the book dates it to 2400, so two-and-a-half centuries after the events of *The Dalek Invasion of Earth*, which was broadcast only weeks later.

Why Does It Matter? It was *probably* the very first licensed *Doctor Who* spin-off story.

How Do I Find It? Second-hand only.

INVASION OF THE DALEKS

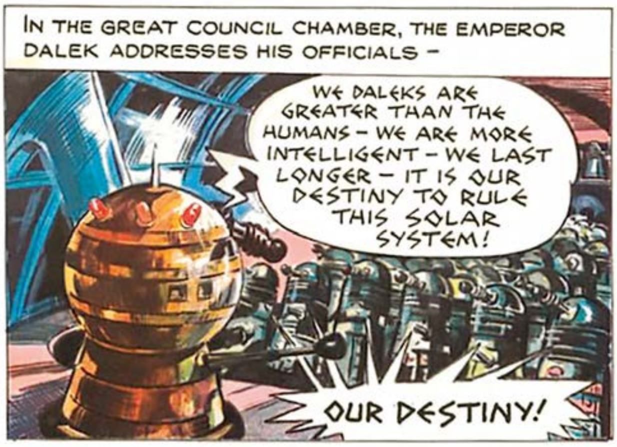


"We Daleks are greater than the humans – we are more intelligent – we last longer – it is our destiny to rule this solar system!"

A new planet moves into orbit about Earth's sun. It is Skaro, home world of the dreaded Daleks. Their mission is to conquer, but on the planet Venus they run into unexpected resistance...

Dalek armies descend from the skies of multiple worlds, their weapons blazing. They wipe out alien races on the moons of Jupiter and Saturn. They destroy a human settlement on Mars and, swooping between the peaks of the Churchill Mountains, lay waste to the showplace city of New Paris, Venus.

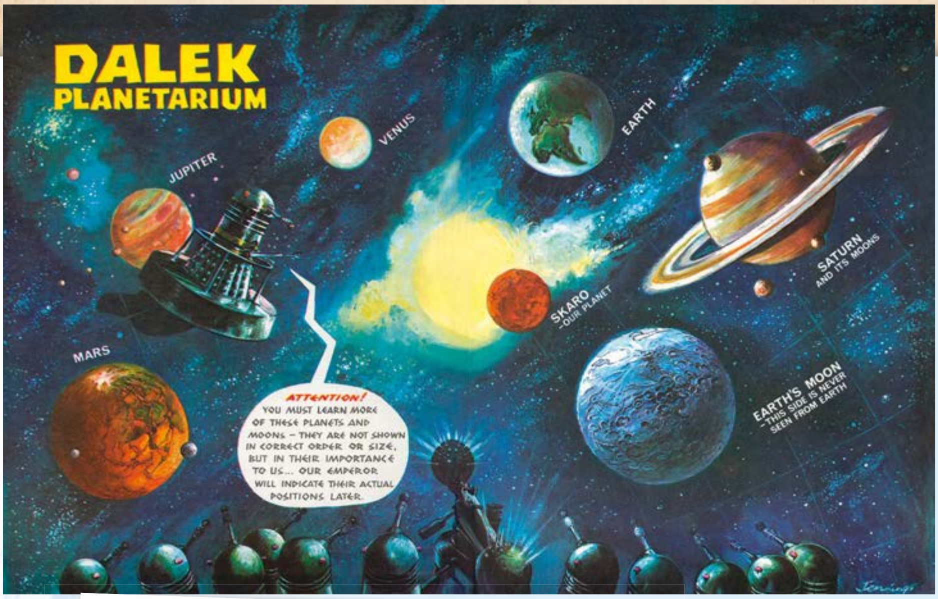
Never before had *Doctor Who* presented such a spectacle – and all in colour, too! *Invasion*


IN THE GREAT COUNCIL CHAMBER, THE EMPEROR DALEK ADDRESSES HIS OFFICIALS –
WE DALEKS ARE GREATER THAN THE HUMANS – WE ARE MORE INTELLIGENT – WE LAST LONGER – IT IS OUR DESTINY TO RULE THIS SOLAR SYSTEM!
OUR DESTINY!

Far left from top: *The Dalek Book* (1964); writers David Whitaker and Terry Nation; a Dalek emerges from the Thames in *The Dalek Invasion of Earth* (1964).

Above: The opening page of *Invasion of the Daleks*. Art by Richard Jennings.

Left: The first appearance of the Emperor Dalek.


DALEK PLANETARIUM
JUPITER
VENUS
EARTH
SATURN AND ITS MOONS
SKARO –OUR PLANET
MARS
EARTH'S MOON – THIS SIDE IS NEVER SEEN FROM EARTH
ATTENTION! YOU MUST LEARN MORE OF THESE PLANETS AND MOONS – THEY ARE NOT SHOWN IN CORRECT ORDER OR SIZE, BUT IN THEIR IMPORTANCE TO US... OUR EMPEROR WILL INDICATE THEIR ACTUAL POSITIONS LATER.
Jennings

Left: The *Dalek Planetarium* from the endpapers of *The Dalek Book*.

Below from top: A page from *Invasion of the Daleks*; Mary and Jeff are captured by a Dalek on a transolar disk; a sweet cigarette card featuring a Voord and Dalek hoverbouts.

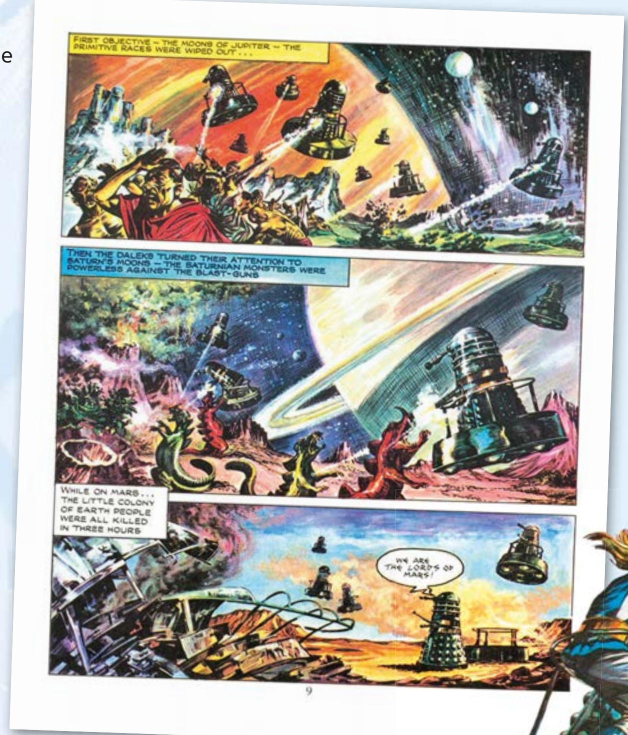
Bottom: Siblings Jeff, Andy and Mary Stone.

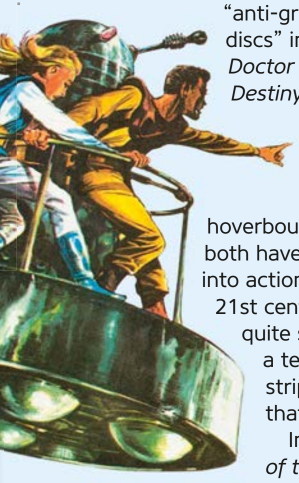
of the Daleks fairly revels in its freedom from the strictures of 1960s television. For a start, one could never imagine these Daleks struggling with stairs. They fly about on 'transolar disks' – which are rechristened 'hovabouts' later in this volume. We also get to meet their supreme leader: the golden, globe-headed Dalek Emperor, designed by artist Richard Jennings.

It hardly matters that the Doctor isn't mentioned in this story. The characters to root for in his place are siblings Jeff, Andy and Mary Stone – respectively a mineralogist, an electronics engineer and a biochemist – who are fortuitously away from New Paris when it's attacked, on a working holiday in the mountains. Jeff and Mary are captured all the same, but Andy swears not to rest "until I've driven the Daleks from our skies!"

His quest continues through the rest of *The Dalek Book*'s prose and comic-strip tales. The reunited Stone family liberates Venus, then takes their fight to other worlds – among them Skaro – as members of the Space Army, commanded by Martian survivor Vel Karneen. Jeff Stone would return for two more adventures in *The Dalek Outer Space Book* (1966), rising to the rank of Chief of Defence on Earth, which makes him an unsung hero of early *Doctor Who*.

As for this story's titular stars – not once in *The Dalek Book* does a Dalek say "Exterminate", nor any variant thereof. This, along with the cover's quaint description of them as "Outer Space Robot People", reminds us that they're still in their creative infancy. It's likely that *The Dalek Book* shaped its readers' perceptions of them at least as much as their early screen outings did.


FIRST OBJECTIVE – THE MOONS OF JUPITER – THE PRIMITIVE RACES WERE WIPED OUT...
THEN THE DALEKS TURNED THEIR ATTENTION TO SATURN'S MOONS – THE SATURNIAN MONSTERS WERE POWERLESS AGAINST THE BLAST-GUNS
WHILE ON MARS... THE LITTLE COLONY OF EARTH PEOPLE WERE ALL KILLED IN THREE HOURS
WE ARE THE LORDS OF MARS!
9

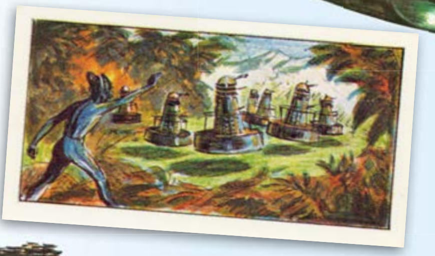


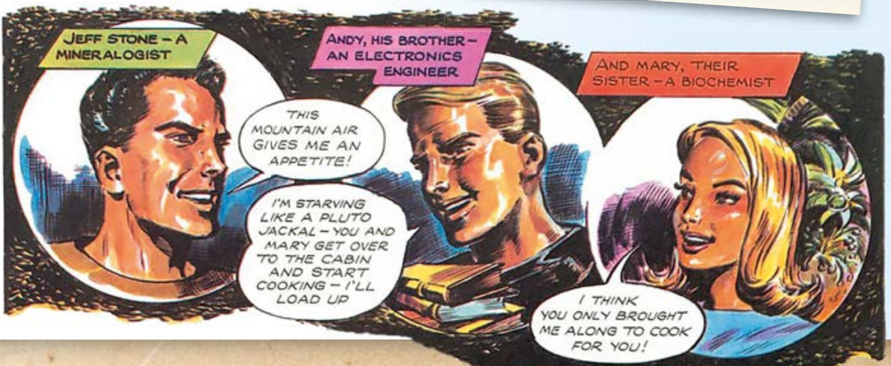
Indeed, both Emperor and hoverbouts (the spelling by which they're now best known) have returned many times across a range of media. They appeared in stories told on sweet cigarette cards, alongside the Doctor (1964), and in *TV Century 21*'s *The Daleks* comic strip (1965-67), both of these also drawn by Jennings. Those cards may in fact have reached shops before *The Dalek Book*, as we don't know their exact release date; they were almost certainly written and drawn afterwards, though.

The 2020 online animated series *Daleks!* featured hoverbouts too, as well as giving the golden Emperor a starring role. Both have also been retconned into TV stories, via their Target novelisations; "anti-gravitational discs" in 1979's *Doctor Who and the Destiny of the Daleks* is the earliest example. So iconic have the Emperor and hoverbouts become that both have been made into action figures in the 21st century. That's quite some legacy for a ten-page comic strip – and nor is that the end of it.

In *Invasion of the Daleks*, Skaro becomes our sun's *12th* planet. (Whether the Daleks engineered this or not is unclear, but in *The Dalek Invasion of Earth* they did try to replace Earth's core with a propulsion system...) Out beyond Pluto is Omega, about which nothing more has been said – while between the sun and Mercury lies a certain world named Vulcan.

David Whitaker would take the Daleks to Vulcan in *The Power of the Daleks* (1966) and place another human colony there. It's well-known that *Star Trek* established its version of Vulcan just two months before this. But as Whitaker's Vulcan was first seen in *The Dalek Book* two *years* earlier, *Doctor Who* fans are fully entitled to boast: "Our franchise did it first!" **DWM**




JEFF STONE – A MINERALOGIST
ANDY, HIS BROTHER – AN ELECTRONICS ENGINEER
AND MARY, THEIR SISTER – A BIOCHEMIST
THIS MOUNTAIN AIR GIVES ME AN APPETITE!
I'M STARVING LIKE A PLUTO JACKAL – YOU AND MARY GET OVER TO THE CABIN AND START COOKING – I'LL LOAD UP
I THINK YOU ONLY BROUGHT ME ALONG TO COOK FOR YOU!

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Our verdict on the latest episodes and products.

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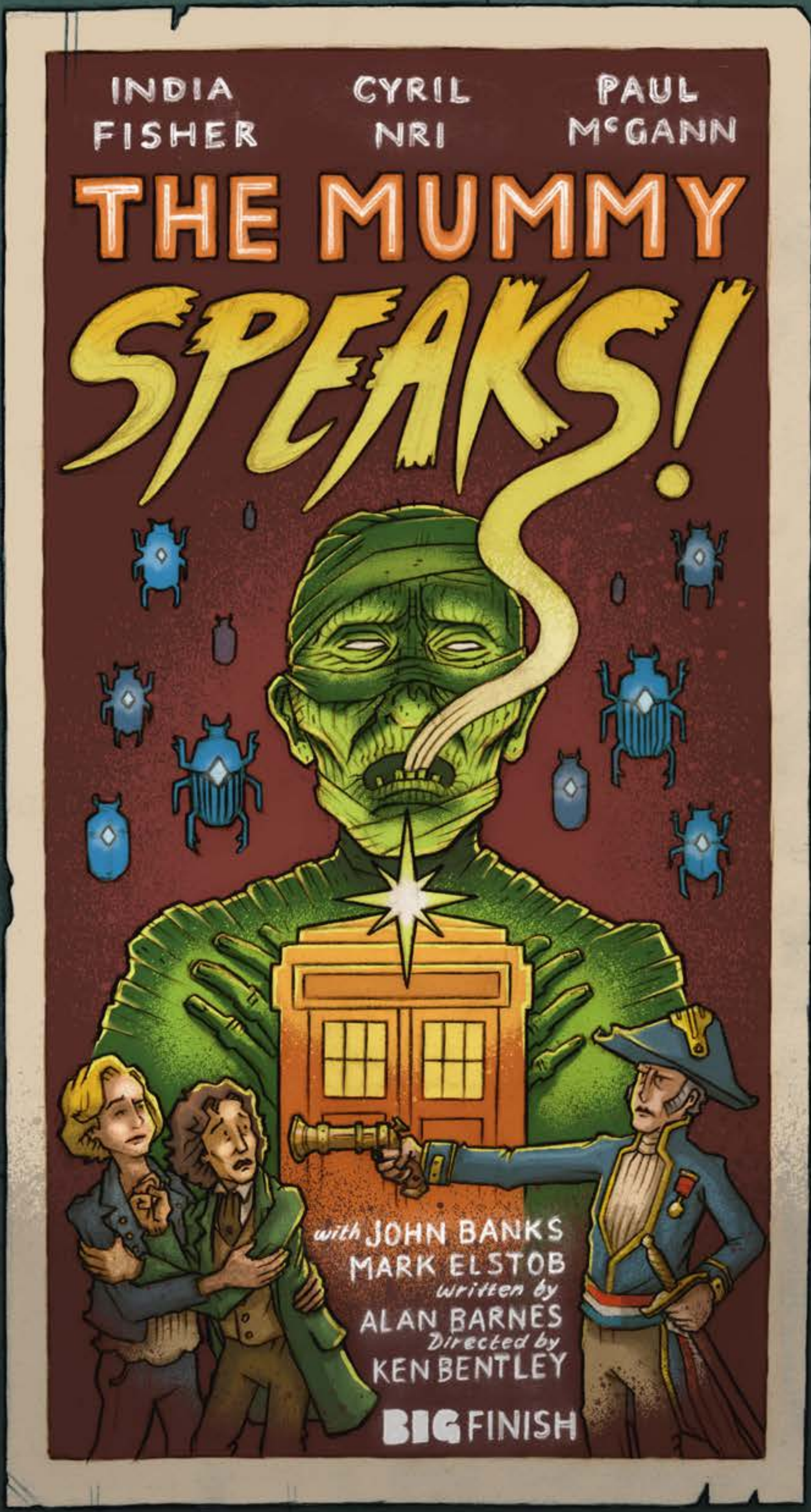

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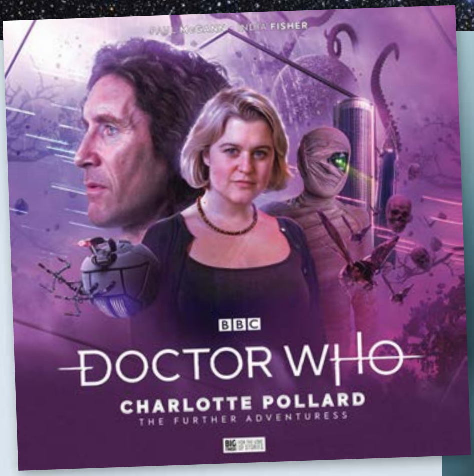
Review and illustration by
JAMIE LENMAN

Although Edwardian tomboy Charley Pollard has been mostly absent since 2017, India Fisher has popped up for the occasional guest appearance in between, so it's no surprise that she slips back into the part with grace and ease for Big Finish's *Charlotte Pollard: The Further Adventuress*. It's utterly enchanting, the spring in her every syllable taking us right back to those pioneering audios from the early 2000s, when everything was fresh and new and exciting.

Unfortunately, no one has thought to tell Paul McGann, who's spent the past decade exploring the darker side of Gallifrey's finest, stricken by grief and isolation. He remains magnetic and captivating as ever, but there's a tonal gap between our two leads which remains difficult to bridge...

If this truly were a new series of *The Eighth Doctor Adventures*, we might be in for some trouble. Happily, this is very much 'The Charley Show', with the Doctor firmly in the passenger seat. Taking its cue from the celebrated Philip Hinchcliffe era of 1970s *Doctor Who*, Alan Barnes' opener *The Mummy Speaks!* is a rock' em sock' em romp through the finest traditions of Gothic horror, taking a few tips from 2011's *The Silver Turk* and adding a twist or two of its own.

Belying its Victorian setting, the script clearly evokes the numerous Mummy pictures made by Universal in the 1940s. Indeed, the whole thing plays like a vintage fright flick – stuffed with startling images, puns galore and a cracking cliffhanger in the middle. If the programme had returned to our screens in 2005 with McGann and Fisher as its leads, *Mummy* offers some clues as to what that might have felt like. Cyril Nri



steals the show with his riveting portrayal of the titular creature, but Mark Elstob comes close with his superbly squelchy Prefect Le Rois, wringing torrents of comedy from the fussy jobsworth. As the TARDIS departs post-Napoleonic Paris, our only complaint is that they've left behind Guy the Gorilla, another strong candidate for the title of greatest one-shot companion. Spin-off, please!

Lisa McMullin's *Eclipse* further underscores the idea of Charley as the main player by separating her from her alien protector for much of the story and giving her the lion's share of airtime. In a nod to early 1970s *Who*, *Eclipse* has a decidedly environmental bent, although there's more than a whiff of a certain 1980s prime minister about Rhoda Ofori-Attah's shifty chieftain Tarper. On the other side of the fence, Theo Solomon delivers a sensitive performance as Keelda, wracked with fear but not so tremulous as to become annoying. With a great batch of monsters and some eminently quotable dialogue, *Eclipse* continues the TV feel of *Mummy*, right down to the hideous comeuppance of its central baddie, which sounds gory enough with just the sound effects. Some slightly heavy-handed preaching notwithstanding, *Eclipse* is yet another delicious dollop of danger and delight.

> **Belying its Victorian setting, the script clearly evokes the numerous Mummy pictures made by Universal in the 1940s.**

Eddie Robson's *The Slaying of the Writhing Mass* starts with a cute idea about a temporal traffic jam, complete with an officious parking inspector, making for some chucklesome TARDIS scenes. There's a very post-modern *Hitchhikers* feel to the whole thing, especially from Shiloh Coke's jaded schoolgirl Constella, who's bored to tears on an educational outing to view the titular slaying. Some interesting points are raised about the Doctor's lordly status and sense of entitlement, then the whole thing turns into a lengthy treatise on the concept of myth and the origin of legend. Really, it's a pity the former wasn't capitalised upon, as it might have proved more diverting than the latter.

Occupying the 'Doctor' position once more, with Constella as her sidekick, Charley's relationship to the ensuing chaos is signposted so clearly we can see it coming light years ahead, and the bigger questions go largely unanswered. What *Slaying* does very well, however, is further demonstrate how capable Fisher is of holding proceedings together on her own – by now the underlying theme of this collection.

Lastly comes Nicholas Briggs' *The Heart of Orion*, a possibly unnecessary sequel to his own *The Sword of Orion*, which helped launch *The Eighth Doctor Adventures* back in 2001. The idea of revisiting a celebrated Cyberman tale *without the Cybermen* seems a trifle baffling, and the piece suffers from a distinct lack of any real threat. Doing her best to occupy this space is Michelle Livingstone, returning from *Sword* as Deeva Jansen – cold and hard, she keeps us guessing at all times and helps to bring this particular corner of the galaxy to life. But ultimately she's no replacement for the silver sentinels.

Here then, as throughout the set, India Fisher makes up for any deficiencies with her thoughtful approach to the notion of identity – yet another unique take on any number of doppelgänger dilemmas we've had from Big Finish in recent months. Crucially, after four hours of disconnect between her and the Doctor, *Heart's* finale brings them together by hanging the entire outcome on their unbreakable bond, and we get a glimpse of how strong this team can be when properly engaged. Despite its flaws, therefore, *The Heart of Orion* points the direction in which the series might continue – and hopefully not before too long.

In celebration of its 50th anniversary, Big Finish have chosen to devote an entire series to the Doctor's *second* favourite planet. The appropriately titled *Peladon* comprises four separate adventures set in different periods of its history, without any overarching narrative.

At the centre of *The Ordeal of Peladon* by Jonathan Barnes and Robert Valentine is none other than David Troughton himself, reprising his role as the King from 1972's *The Curse of Peladon*. It's impossible not to think of his father Patrick as those familiar warm tones drift towards us, yet David has an energy all his own, and his careful ageing of the young monarch we last saw half a century ago is a wonder to hear. Against him moves Ashley Zhangazha as the misguided Skarn, whose fervent self-belief and shades of madness give zest to the age-old battle between princes and prophets. With grey King Peladon in place →

Above: India Fisher returns as Charlotte Pollard.

Left: King Peladon (David Troughton) in *The Curse of Peladon* (1972).

COLIN BAKER • ALEX KINGSTON
BONNIE LANGFORD • PAUL McGANN • DAVID TROUGHTON
BBC
DOCTOR WHO
PELADON

Right: Alpha Centauri (Stuart Fell) in *The Curse of Peladon*.

Far right inset: Deborah Findlay.

→ of the Doctor, it's up to Nicholas Briggs to fill the companion-shaped hole with Ice Lord Ixmari. Possessed of a gruff demeanour and even a wry sense of Martian humour, this old soldier is excellent company – even if he's basically just the Brigadier in a green helmet. Elsewhere, Troughton's bleak denouncing of the upstart cultist is easily the standout moment, surpassing even the glorious surprise cameo. Oh Peladon, how we've missed you.

After striking out into such brave new territory (quite literally), it comes as something of a disappointment to find that both Lizzie Hopley's *The Poison of Peladon* and Mark Wright's *The Death of Peladon* seem content to remix and rework the two television serials that inspired them. Both, essentially, are tangled whodunnits, crammed full of interchangeable suspects, each with spurious motives for various crimes. In *Poison*, Alex Kingston's River Song pops up for a bit of flirting with Ariyon Bakare's velvet-voiced Father Mendica, but seems more caught up in the mystery herself than having much to do with solving it. Similarly, in *Death* Colin Baker's Sixth Doctor and Bonnie Langford's Melanie Bush are more reactive than proactive, but it's lovely to have the Doctor dishing out a bit of actual medical care, and Langford continues to ret-con Mel into a strong, resourceful woman instead of the squeaking poppet we met in the 1980s.

Further praise must go to Deborah Findlay and Jane Goddard for inhabiting the characters of Queen Thalira and Alpha Centauri with such deference to their 1970s forebears, and the ecological issues are dealt with in a manner worthy of the revered Pertwee classics. As we reach the end of the third episode though, there's a feeling that *Peladon* will have to pull something very special out of the bag in order to justify itself.

> **The ecological issues are dealt with in a manner worthy of the revered Pertwee classics.**

Thankfully, after a strong opener and two middling chapters, Big Finish save the best for last with Tim Foley's exquisite *The Truth of Peladon*. Straight away, the atmosphere is closer and more intimate than the grand opera of the three previous instalments, with most of the action taking place between Paul McGann's Eighth Doctor and Meera Syal's seamstress Arla.

In contrast to the *Charlotte Pollard* set, here McGann unleashes the full force of his boyish charisma onto Arla, and we can almost hear his eyes twinkling under that waterfall wig. When this coquettishness gives way to sarcasm and condemnation, his reimagining of the Doctor as something close to a villain is simply phenomenal. Never has our hero played the part of moral crusader with more venom and indignation, to the point where we feel his piercing gaze fixed squarely on us, forcing us to question our own social responsibilities as Arla must question hers. Opposite this display, Syal rises to the challenge magnificently; her reactions to the Doctor's various provocations range from demure to devastating.

If some of the solutions and about-turns towards the end are a little bit pat, they don't obscure the central message of *Truth,* which is that privilege and apathy can sometimes be more dangerous than outright malevolence. Just as the original serials mirrored the political situations surrounding their creation, so does *Truth* reflect real issues at play in today's world. This is what *Peladon* is for. This is what *Doctor Who* is for. Heck, this is what *fiction* is for. **DWM**

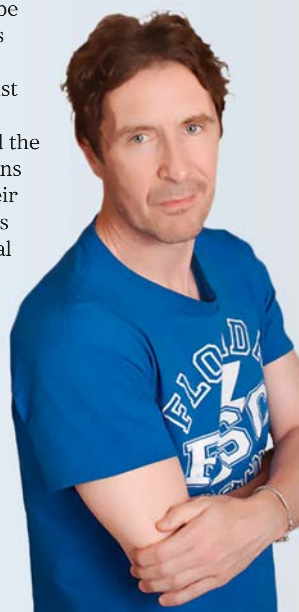
The War Doctor Begins: Warbringer

JONATHON CARLEY • BETH CHALMERS • AJJAZ AWAD
BBC
DOCTOR WHO
THE WAR DOCTOR BEGINS
WARBRINGER

By now, Big Finish have a Doctor for every occasion, and if war movies are your thing, here's Jonathon Carley with his perma-stunning rendition of John Hurt's 'lost' incarnation.

Timothy X Atack's *Consequences* picks up in familiar territory, mired in mud and laser fire. It's great to have Beth Chalmers back as the cynical Veklin, and *Who* legend Angela Bruce aces both of her twin contributions. Above all, the chief aim of *Consequences* is to re-frame the Doctor as a figure of fear, which it achieves admirably. Andrew Smith's follow-up *Destroyer* loses some momentum with an awful lot of navel-gazing, but Adèle Anderson is still fabulous as the manipulative Tamasan, and Nicholas Briggs' Daleks bring out the best in Carley's Doctor.

Ultimately, the pick of the crop has got to be Jonathan Morris' *Saviour* – set before the other two and thereby filling in a few blanks. Finally Carley shows us some real charm, expanding upon Hurt's template, and Timothy Hoffmeier's cheeky Albert makes a great addition to the TARDIS team. With a bunch of wisecracks and a couple of likable robomen, *Saviour* proves it's possible to be angsty *and* fun at the same time. Roll on series three!



Above inset: Angela Bruce.

Right: Jonathon Carley.

Far right: Paul McGann.

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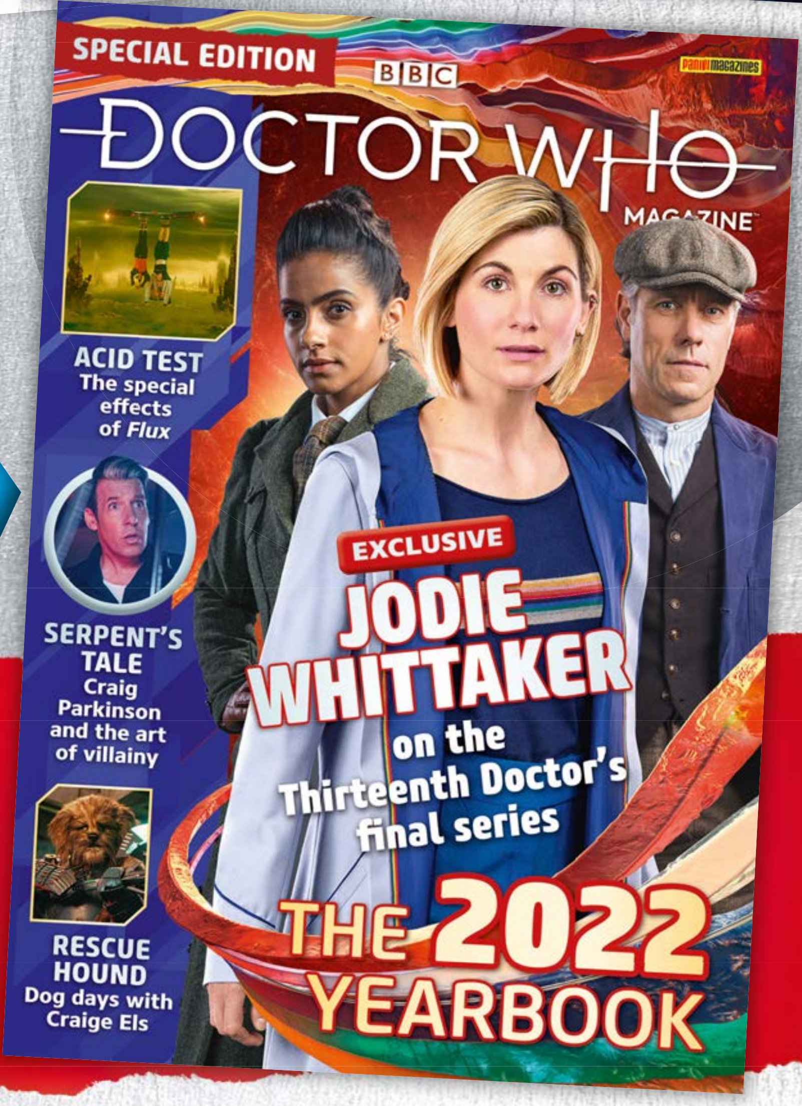
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Time and the Rani

BBC
DOCTOR WHO
TIME AND THE RANI
PIP AND JANE BAKER
READ BY BONNIE LANGFORD

Audiobook

Featuring The Seventh Doctor and Mel
Written by Pip and Jane Baker
Read by Bonnie Langford
BBC Audio RRP £20 (CD), £9 (digital)

Time and the Rani, Sylvester McCoy's debut as the Doctor, has always been one of the series' less-loved adventures. This 1987 production had the twin disadvantages of unceremoniously writing out the Sixth Doctor, and launching the Seventh Doctor's era, with almost no time to finesse the scripts.

The result is colourful and energetic, but arguably very silly. It features the amoral Time Lord renegade, the Rani, kidnapping geniuses from throughout time and space to create a giant brain with which she plans to take over creation – that is, if she can persuade the captive Doctor to essentially fix the fan inside her computer. From interplanetary righter of wrongs to galactic IT consultant is a bit of a comedown. Maybe the Rani would have been better off hiring Mel, the Doctor's computer genius companion, rather than simply dressing up as her.

Pip and Jane Baker's novelisation (also from 1987) feels almost as rushed and unedited as their scripts. The downsides are excessive verbosity and a tendency to over-explain every bit of cleverness. For example, one of the Rani's Lakertyan slave workers "nervously exhibited trepidation". Can one confidently exhibit trepidation? We may never know. The Bakers enjoyed introducing children to unusual words, which is admirable, but this approach reached new excesses with terms like "microthermister", "sophistry", "pyrogenics" and "crenellated" thrown around liberally. Still, if nothing else the Bakers' breathless description of the Rani's "megabyte computer" must raise a smile from anyone who remembers their "megabyte modem" from *The Trial of a Time Lord* (1986).

In between this, there are some good attempts to flesh out the characters (although I need the giant brain to help me process the idea of Mel appearing as a witch in the Pease Pottage production of *Macbeth*). The main monsters, the bat-like Tetraps, fare well: their unusual, four-eyed design apparently grants them 360-degree "quadview", and they're even given their own language, which is English backwards (so 'plasma' becomes 'amsalp'). In an excruciating moment, we're told: "by simply reversing the Tetrapyriarban language, this would read…" On the other hand, it's the kind of thing bright children, the audience this was originally pitched towards, enjoy.

Elsewhere, the Sixth Doctor's swansong is granted more space than on television, with "tumultuous buffeting" being given as the cause of regeneration. There's a moment when the new Doctor is trying out different looks and "the trimmings of the Sixth Doctor were being discarded" – as apt and poignant a description of regeneration as I ever heard. Perhaps best of all is the glimpse we get inside the Rani's head, as she's forced to bite her tongue while the Doctor messes about.

> Bonnie Langford reads the audiobook with appropriate energy and enthusiasm.

Bonnie Langford reads the audiobook with appropriate energy and enthusiasm, giving us not only her take on the Sixth Doctor (brusque) and the Seventh (with a lilting Scottish twang), but also the triple challenge of Mel, the Rani, and the Rani disguised as Mel. The Rani in particular is a minor triumph: condescending and disdainful both as herself and as Mel, but with a nod towards Mel's pitch as, through gritted teeth, she mimics her "perky manner". I was disappointed Langford doesn't try to perform the Doctor's "kung-fu yell" but admired her ability to read "I've had enough of this drivel" without an audible smile.

None of this reveals a masterpiece undone by poor TV realisation. However, 35 years on it's hard to keep hating a story that's so obviously the work of writers who loved the show and understood a lot of the elements that make it unique. Even if they're not necessarily able to assemble them into a classic. **MATT MICHAEL**

Above inset: Mel (Bonnie Langford) in *Time and the Rani* (1987).

Right: Urak (Richard Gauntlett), leader of the Tetraps, with his mistress, the Rani (Kate O'Mara).

London, 1965

BBC
DOCTOR WHO
LONDON, 1965
PAUL MAGRS
BEYOND THE DOCTOR
ON AIR
READ BY JAMIE GLOVER

Audiobook

Featuring Ian and Barbara
Written by Paul Magrs
Read by Jamie Glover
BBC Audio RRP £11 (CD), £9 (digital)

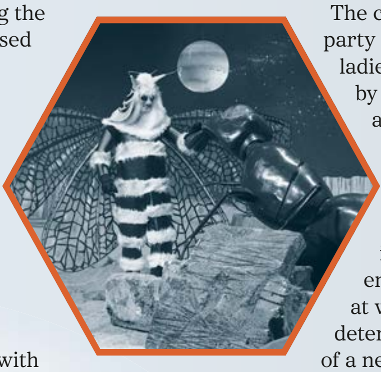
Paul Magrs follows up *Bessie Come Home*, his previous *Beyond the Doctor* audiobook, with another story examining the melancholy lives of erstwhile companions. This time it's the turn of schoolteachers Ian Chesterton and Barbara Wright: not just any old companions, but the originals, you might say. Returned, courtesy of the Daleks' 'DARDIS', to London in 1965 (the destination immortalised in a 2018 meme), 19 months after they were abducted, they must now rebuild their lives. But how do you move on from the trip of a lifetime?

The answer is, with great difficulty. Sacked from their jobs (Coal Hill's headmaster suspects they eloped and have come back with tails between their legs) and kicked out of their lodgings, they seem a forlorn pair. While Barbara spends her days drifting through the British Museum, Ian gets a job as a supply teacher. Both, in their own ways, are trapped in the past.

Writer Paul Magrs' depiction of their humdrum lives is bleak. Between cheap dinners of fish and chips or cheese and pickle sandwiches, they reminisce about their time travels and search for a new purpose. Ian suggests trying to avert the Dalek Invasion of Earth, but no one would believe them. They ponder returning to Rome 1,900 years after their previous visit, to try to recapture happier times. But it's difficult for them to get excited about paying the rent when they're more used to running for their lives from alien Voords or bloodthirsty Crusaders.

For fans used to the idea of Ian and Barbara getting married, settling down and (at least according to Sarah Jane Smith in 2010's *Death of the Doctor*) never ageing, this is all a bit of a shock. Instead, we're presented with a relationship on the rocks, as Barbara drifts into the orbit of her new landlady, the spiritualist Angela Leamann, while Ian gets the chance to write science fiction for *Nimbus* magazine. As their lives begin to spin into new circles, their commitment to each other seems less and less important.

> For fans used to the idea of Ian and Barbara settling down, this is all a bit of a shock.



The crunch comes at a trendy party attended by barely dressed ladies, where Ian is embraced by an American TV producer and pushed away by Barbara. While Barbara is appalled by the way he's translated their previous, uniquely shared, life into science-fiction entertainment, Ian is bitter at what the Doctor did and determined to make a success of a new television venture.

The wrongness of this is the whole point. We heard, in *Bessie Come Home*, that sinister, shadowy forces were moving against the Doctor, working through his companions. Dividing and conquering Ian and Barbara is their latest scheme. Angela regresses Barbara into 'past lives', forcing her to relive her adventures in history. Meanwhile, Ian is encouraged to draw on his experience of alien planets to create an exciting science-fiction TV show set on a cardboard-and-fibreglass facsimile of Vortis (from 1965's *The Web Planet*), where the Zarbi and Menoptra are just men in insect costumes.

For anyone who watched the 2013 drama *An Adventure in Space and Time*, there are layers of fun to be had here – the TV special staged the making of *The Web Planet*, complete with costumed Menoptra and this audiobook's narrator, Jamie Glover, playing William Russell playing Ian Chesterton. Since then, Glover has become an entirely credible Ian in his own right (and a worthy successor to Russell), playing him in a series of Big Finish audios. It's difficult to imagine this audiobook having quite the same impact with any other reader. **MATT MICHAEL**

Top right: Jamie Glover, as William Russell playing Ian Chesterton, in *An Adventure in Space and Time* (2013).

Above inset: A Menoptra and a Zarbi in *The Web Planet* (1965).

Right: Barbara (Jacqueline Hill), Ian (William Russell) and the Doctor (William Hartnell) in *The Keys of Marinus* (1964).

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THE NINTH DOCTOR ADVENTURES: OLD FRIENDS AUDIO DRAMA

This new box set from Big Finish stars Christopher Eccleston in three full-cast audio productions.

In *Fond Farewell* by David K Barnes, the Doctor visits an intergalactic funeral parlour with a difference – the deceased attend their own wake. In *Way of the Burryman* by Roy Gill, the Doctor and Brigadier Lethbridge-Stewart (Jon Culshaw) investigate an apparent haunting of the Forth Bridge. And in *The Forth Generation* by Roy Gill, the Doctor, the Brigadier, Sam Bishop (Warren Brown) and Fiona McCall (Elinor Lawless) unite to challenge a dangerous foe.

The Ninth Doctor Adventures: Old Friends is available from *bigfinish.com* priced £24.99 (CD), £19.99 (digital) and £35.99 (vinyl). We have **FIVE** copies of the CD for readers who can rearrange the letters in the yellow squares of the crossword to form the name of a character met by the Ninth Doctor.

CHRISTOPHER ECCLESTON
BBC
DOCTOR WHO
FULL CAST AUDIO DRAMA
THE NINTH DOCTOR ADVENTURES
OLD FRIENDS

Do you know your Mara from your Mouri?

DWM CROSSWORD

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ACROSS

1 She played 2 Down (7,3)
2 *The ___ of Morbius* (5)
7 *100,000 _* (1,1)
9 2 Down's mother (4)
10 A Sontaran (5)
11 The Tribe _ __ (2,3)
14 Naval Captain in *The Sea Devils* (4)
15 Child the Doctor and Bill met in *Thin Ice* (3)
17 Production code of *The Dominators* (1,1)
19 The Doctor met her on Ice World (3)
20 The TARDIS crew were reduced "to the size of an ___" in *Planet of Giants* (4)
21 Creature the Doctor met on Messaline (4)
23 (and 16 Down) 31 December 2021 (3,2,3,6)
26 Structure on the planet Time (6,2,7)
28 Drug sold by the motorway on New Earth (5)
29 He was the first to see the Eighth Doctor (4)
30 One of the Cult of Skaro (4)
31 The __ of Rassilon (3)
33 Production code of *Fury from the Deep* (1,1)
36 Production code of *Planet of the Daleks* (1,1,1)
38 Planet mentioned in *Destiny of the Daleks* (4)
40 (and 45 Across & 43 Down) Pub in *The Android Invasion* (5,2,3)
42 One of Tryst's assistants (5)
44 2 Down's "good-hearted weirdo" (4)
45 See 40 Across
46 The Pirate Planet (5)
47 Facility run by 2 Down (3,7)

DOWN

2 She was caught in a time loop (5)
3 A member of Division (3)
4 The Tythonian ambassador (5)
6 One of the Gonds (3)
8 Clara taught at ___ Hill School (4)
9 It marked the barrier between war zones (4)
10 Xeron rebel (4)
12 One of the Deciders (5)
13 Where 47 Down was located (10)
15 Crewman on *The Fancy* (2,7)
16 See 23 Across
18 (and 28 & 35 Down) The only *Doctor Who* story longer than *Flux* (3,5,2,1,4,4)
22 Miner enslaved by the Rani (3)
24 Wyatt, Warren and Virgil ___ (4)
25 The white __ – "the accepted signal of truce throughout the civilised universe" (4)
27 Bill ate one on the frozen Thames (3)
28 See 18 Down
32 The human version of the Master (4)
34 They ate this on the P7E planet (4)
35 See 18 Down
37 TARDIS exterior: the outer plasmic ____ (5)
39 She helped defeat Morbius (5)
41 She was possessed by a Recon Scout (3)
43 See 40 Across

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION

H	A	P	P	Y	N	E	W	Y	E	A	R	■	V	■	■	**F**
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■	J	O	Y	■	V	**I**	L	L	A	G	E	■	N	■	■	O
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Z	■	■	■	■	■	■	N	■	■	■	O	■	I	■	A	A
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R	■	■	H	■	E	■	O	■	■	■	D	■	H	■	■	K
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G	■	■	D	■	I	■	■	■	U	■	E	■	**R**	■	■	A
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N	N	■	V	■	H	■	■	■	V	■	■	■	■	■	■	S
O	■	■	I	■	O	■	C	H	I	A	N	G	■	Z	O	O
C	L	A	S	S	■	T	■	■	V	■	E	■	■	A	■	K
I	■	■	I	■	B	E	A	**C**	O	N	S	■	D	R	W	■
D	I	D	O	■	■	S	■	■	R	■	K	■	■	G	■	■
E	■	■	N	■	C	H	R	I	S	P	A	R	S	O	N	S

LAST ISSUE'S PRIZE WORD: FENRIC

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THE LONE CENTURION: CAMELOT AUDIO DRAMA

The full-cast audio adventures in this box set star Arthur Darvill as Rory Williams and take place between the 2010 TV episodes *The Pandorica Opens* and *The Big Bang*.

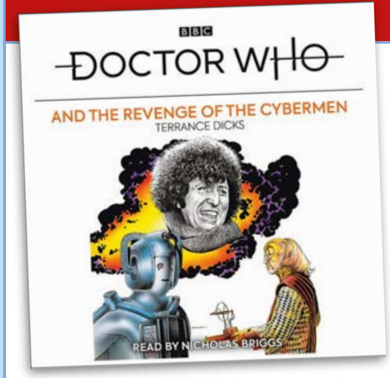
In *The Once and Future Nurse* by Alfie Shaw, Camelot is in trouble, and Lancelot owes his life to a servant named Rory; meanwhile, Merlin warns that dark times are ahead. In the second story, *The Glowing Warrior* by Tim Foley, Rory goes on a quest to solve the mystery of the Glowing Knight and save a damsel in distress. And in *The Last King of Camelot* by Kate Thorman, Merlin's darkest prophecies come true and it's up to Rory to save the kingdom.

ARTHUR DARVILL · HUGH SKINNER · LUYANDA UNATI LEWIS-NYAWO
BBC DOCTOR WHO
THE LONE CENTURION
VOLUME 2: CAMELOT

The Lone Centurion: Camelot is available to order now from *bigfinish.com* priced £19.99 (CD) and £16.99 (digital). We have **FIVE** CD copies to give away. To have a go at winning one, answer the following question correctly:

In which TV story was the Doctor recognised as Merlin?
A *The Dæmons* **B** *Battlefield* **C** *The Magician's Apprentice/The Witch's Familiar*

DOCTOR WHO AND THE REVENGE OF THE CYBERMEN AUDIOBOOK



Nicholas Briggs reads Terrance Dicks' novelisation of the 1975 story *Revenge of the Cybermen*, an adventure featuring the Fourth Doctor, Sarah Jane Smith and Harry Sullivan.

A mysterious plague strikes Space Beacon Nerva, killing its victims within minutes. When the Doctor arrives, only four humans remain alive. One of these seems to be in league with the inhabitants of Voga, the nearby planet of gold... or are they in fact working for the dreaded Cybermen, who are now determined to finally destroy their old enemies, the Vogans? The Doctor, Sarah and Harry find themselves trapped in the midst of a terrifying struggle between the ruthless, power-hungry Cybermen and the desperate, determined Vogans.

Doctor Who and the Revenge of the Cybermen is available now, RRP £20 on CD and £9 as a digital download. Thanks to BBC Audio we have **FIVE** CD copies to give away. If you'd like the chance to win one, just answer this correctly:

In the TV version of *Revenge of the Cybermen* who played Magrik?
A Michael Wisher **B** Michael Gambon **C** Michael Grade

THE THIRD DOCTOR ADVENTURES: THE ANNIHILATORS AUDIO DRAMA

TIM TRELOAR · DAISY ASHFORD · JON CULSHAW
POLICE
BBC
DOCTOR WHO
THE THIRD DOCTOR ADVENTURES
THE ANNIHILATORS
FEATURING MICHAEL TROUGHTON AND FRAZER HINES

Tim Treloar returns as the Third Doctor in a full-cast audio adventure that also features Michael Troughton (the Second Doctor), Frazer Hines (Jamie McCrimmon), Jon Culshaw (Brigadier Lethbridge-Stewart) and Daisy Ashford (Dr Liz Shaw).

There's something in the water at Lewgate Docks. Something strange, and green, and deadly. Summoned to the north of England by a mysterious informer, the Brigadier finds his investigations hampered at every turn by the local police. Just what are they trying to hide? While the Doctor uncovers sinister goings-on in the city morgue, Liz attracts the attention of something unearthly. But with time running out, quite literally, it will take more than the combined efforts of the Doctor and UNIT to defeat an alien menace intent on destroying the Earth...

The Third Doctor Adventures: The Annihilators is available to order now from *bigfinish.com* priced £19.99 (CD) and £16.99 (digital). We have CDs to give away to **FIVE** readers – but only if they can answer this question correctly:

Who did Michael Troughton play in the 2014 TV episode *Last Christmas*?
A Professor Albert **B** Professor Brett **C** Professor Caldera

SHORT TRIPS VOLUME 11 AUDIOBOOK

SOPHIE ALDRED · ADÈLE ANDERSON · AYESHA ANTOINE · JON CULSHAW · JACOB DUDMAN · DAN STARKEY · MATTHEW WATERHOUSE
BBC
DOCTOR WHO
SHORT TRIPS · VOLUME 11

Short Trips Volume 11 is an audiobook anthology of six new *Doctor Who* short stories, including adventures featuring the Seventh, Eighth and Tenth Doctors, the Master, Adric and Ace.

The collection, which is enhanced with specially composed music and sound, comprises *Rearguard* by Alfie Shaw, performed by Dan Starkey and Jacob Dudman; *Messages from the Dead* by Rochanda Patel, performed by Matthew Waterhouse; *The Threshold* by Felicia Barker, performed by Jon Culshaw; *Death Will Not Part Us* by Alfie Shaw, performed by Adèle Anderson; *Fear of Flying* by Paul F Veerhoeven, performed by Ayesha Antoine, and *Inside Story* by Ben Tedds, performed by Sophie Aldred.

Short Trips Volume 11 is available now as a digital download from *bigfinish.com* priced £14.99, and we have **FIVE** downloads to give away to lucky readers who can answer the following question correctly:

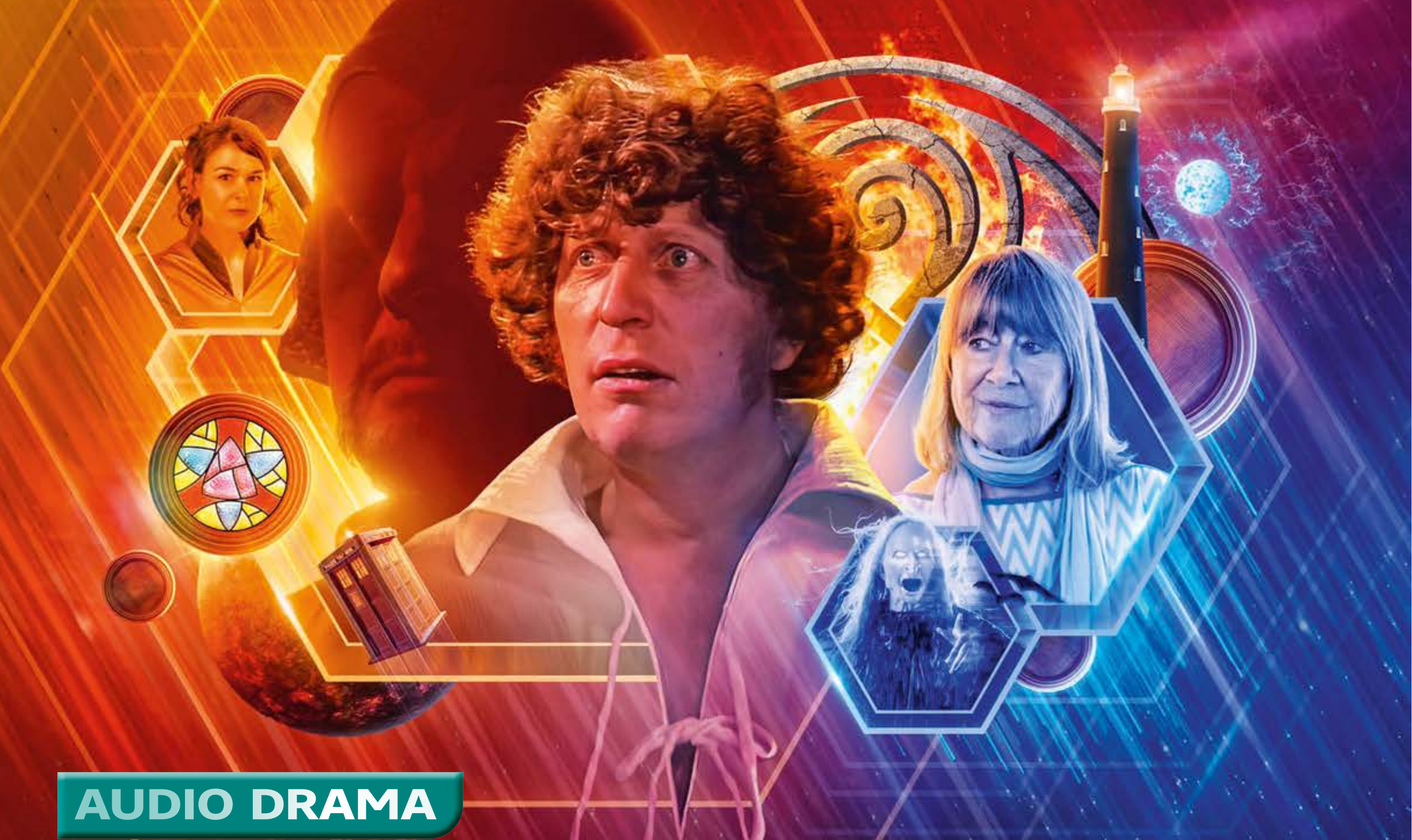
Who did Ayesha Antoine play in *Doctor Who* on TV?
A Dodo Chaplet **B** Dee Dee Blasco **C** Fifi the Stigorax

TERMS AND CONDITIONS The competitions open on Thursday 3 February 2022 and close at 23.59 on Wednesday 2 March 2022. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit *https://www.bbc.com/editorialguidelines/guidance/code-of-conduct*. Prizes will be sent to winners as soon as possible.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

Previews by **DAN TOSTEVIN**



AUDIO DRAMA

The Fourth Doctor Adventures: Solo

RELEASED March
BIG FINISH
RRP £24.99 (CD),
£19.99 (digital)

Comprises:
Blood of the Time Lords
by **Timothy X Atack**
The Ravencliff Witch
by **David Llewellyn**

STARRING
The Doctor **Tom Baker**
Margaret Hopwood **Nerys Hughes**
The Master **James Dreyfus**
Elanora **Emma Noakes**
Ansillon **Adrian Lukis**
Eminent Sedanya **Annette Badland**
Codal Thark **Susan Kyd**
Cohort 1 **Jane Slavin**
Cohort 2 **Christopher Naylor**
Amanda Keynes **Deli Segal**
Celia Banks **Lucy Pickles**
Gordon Miles **Richard Earl**
Silas Keynes **Trevor Cooper**
John Fairweather **Nicholas Briggs**

After ten seasons of adventures with companions new and old, it's all change for the Fourth Doctor at Big Finish. In his 2022 stories he's travelling alone, making new friends wherever the TARDIS lands. The first volume, *Solo*, was recorded in 2017, when one of the Doctor's regular companions was away on tour.

"We were having thoughts about recording a Leela season and realised that Louise Jameson was going to be out of the picture for about six months," says producer David Richardson. "It suddenly occurred to me that it would be fun to do stories set between *The Deadly Assassin* [1976] and *The Face of Evil* [1977], when there wasn't a companion. That would allow us to have the Doctor in a completely different frame of mind.

"He's left Sarah Jane back on Earth and he's been to Gallifrey for the first time in many years, so big events have happened in his life. We're finding him at a time where he's lost his best friend and he's confronting the loneliness."

The season begins with *Blood of the Time Lords*, which writer Timothy X Atack describes as "almost a direct sequel" to *The Deadly Assassin*.

"I watched the *Star Wars* film *The Force Awakens* and was really interested and excited by how they'd done a remake and a sequel at the same time," Tim says. "I thought, 'What if I attempt that with *The Deadly Assassin*?'

More From Margaret

All the ‘temporary companions’ who assist the Fourth Doctor as he travels alone in this year’s audios were devised as one-off guest characters. But one of them – Margaret Hopwood, played by the legendary Nerys Hughes in *The Ravencliff Witch* – will return as a series regular in 2023.

“The character of Margaret was a really lovely role, and Nerys was somebody I’d always wanted to work with,” says producer David Richardson. “What I hadn’t realised until she came into the studio was that she was at drama school with Tom Baker. They were totally comfortable in each other’s company and would tease each other. There was that sense of people who had history going back many decades.

“Seeing how well they worked together, and seeing the potential in Margaret – because there was a lot of colour for her in the script, but there was also so much untapped – added up to a decision to bring her back. We got to the end of the second day’s recording, and I whispered into [director] Nick Briggs’ ear, ‘How about if we bring Margaret back alongside Leela?’

“We weren’t planning to do it,” adds David. “It was Nerys who made us do it by being brilliant.”

Below: Tom Baker and Nerys Hughes.

So there’s lots of beats and themes and images that are call backs to that classic story, but I also thought I might be able to give it a different spin.

“In common with *The Deadly Assassin*, it’s set within a particular part of Gallifreyan subculture and it introduces you to a side of Gallifreyan lore that you might not have come across before. It doesn’t necessarily treat Time Lord society as this eminent and reverential thing – it shows, if you like, the ‘human’ side of the Time Lords, and some of their more down-to-earth concerns. It’s set in a community of Time Lord senior citizens; it’s a place where they go to contemplate the infinite before they reach their eventual end. And it has the Doctor accused of a crime. He ends up being in the thick of a series of deaths, and accused of contributing directly to them.”

> “We're finding the Doctor at a time where he's lost his best friend and he's confronting the loneliness.” **DAVID RICHARDSON**

Tim was excited to set a story within what he refers to as the “Gothic fusion era” of *Doctor Who*. “You have these wonderful Gothic images attached to horrifying technologies,” he explains. “My main influence was *The Name of the Rose*, which is an Umberto Eco novel and then a film from the 1980s, which is like a medieval whodunnit set in a monastery where the monks are being offed one by one. I thought I could bring a little bit of that into it, with its wonderful images of never-ending libraries and candlelit murders.”

And Tim enjoyed writing for the companionless Doctor. “One of the things about the Fourth Doctor that I really love is that it’s such a joy when he meets people,” he says. “So it’s not at all difficult to have him throw himself with gusto into new relationships – he does it so well. And most of the time, people are pleased to meet him too, because he’s such an effusive character. So after a little moment of flirting with the idea of ‘Maybe we could do something where he’s effectively investigating on his own’, I thought: ‘Nah, it’s much better to have him riffing off other people.’”

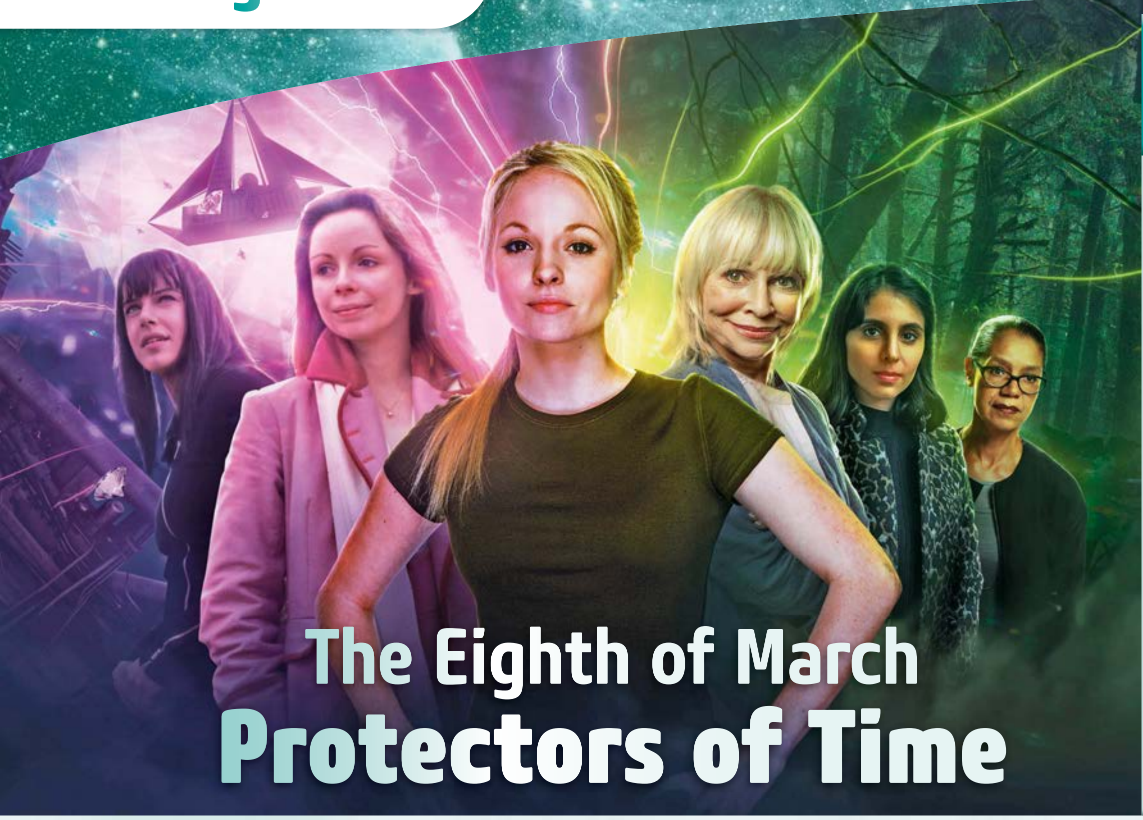
In the second story, David Llewellyn’s *The Ravencliff Witch*, the Doctor investigates ghostly goings-on in an English seaside town. “It involves a power station, sightings of a mysterious figure, and a legend of the past involving the eponymous witch,” explains script editor John Dorney.

The first person the Doctor meets upon arriving in Ravencliff is Margaret Hopwood, a middle-aged sculptor. “To have the Fourth Doctor interact with a human from comparatively modern Earth is a surprisingly rare thing,” says John. “His companions are multiple people from other planets, from the future, from other universes – even robot dogs! So putting him in a room with someone from Earth, and someone older rather than younger, enables you to have a very different dynamic.

“It’s a very spooky, creepy story with a faintly ‘ghost story’ edge,” John adds. “But it feels very much like, if anything, the work of Nigel Kneale, where there’s always a bit of a mash-up of science and the supernatural. Because it’s *Doctor Who*, you can’t go full-on *Omega Factor*, but you can play with the air of creepiness and the unexplained and the uncanny. It reminds me of *The Stone Tape*, the classic Nigel Kneale one-off drama that’s haunted a lot of memories…”

Opposite page: Ryan Aplin’s cover art for *Solo*.

Below: Timothy X Atack, Annette Badland, Christopher Naylor, Emma Noakes, Adrian Lukis, Jane Slavin, Tom Baker and James Dreyfus.



The Eighth of March
Protectors of Time

RELEASED 8 March
BIG FINISH
RRP £19.99 (CD),
£16.99 (digital)

Comprises:
Stolen Futures by **Lizbeth Miles**
Prism by **Abigail Burdess**
Turn of the Tides by **Nina Millns**

STARRING

Romana	**Lalla Ward**
K9	**John Leeson**
Biroc/Officer	**John Dorney**
Lupan	**Nimmy March**
Tyro/Gundan	**David Warwick**
Seer/Controller	**Sadie Shimmin**
Lady Christina de Souza	**Michelle Ryan**
Jenny	**Georgia Tennant**
Cal Norwood	**Graham Vick**
Alethea/ Sally	**Debbie Korley**
Flick/Prism	**Ffion Jolly**
Noah	**Sean Biggerstaff**
Jo Jones	**Katy Manning**
Rani Chandra	**Anjli Mohindra**
Jac	**Jaye Griffiths**
Rio	**Sheena Bhattessa**
Mellissa	**Indigo Griffiths**
Matasar/Rob Temby	**Sam Stafford**

Big Finish is marking International Women's Day with its second *The Eighth of March* anthology, celebrating female characters from throughout the *Doctor Who* universe.

First up is Romana, former companion to the Fourth Doctor, who takes centre stage in *Stolen Futures* by Lizbeth Myles.

"It follows pretty much straight on from *Warriors' Gate* [1981], where Romana and K9 leave the Doctor," explains Liz. "Romana has found a mission of her own – she wants to help free the Tharils from slavery – so that's where we're opening up. She's taking the practical skills and experience about the universe that she's learned from her travels with the Doctor, as well as her own intelligence, and applying them to the thing that she's passionate about now."

For some companions, taking the lead rather than following the Doctor's might take some practice, but Romana has never known anything different.

"Romana was never second fiddle," says Liz. "The beautiful thing about Romana, which I absolutely love, is that she considers herself – I mean, she *is* – more intelligent than the Doctor. That's the great joy at the start, when she's Romana One: the Doctor knows what he's doing in the universe, but there are times when she gets to show him up. By the time she's Romana Two, it feels like a much more even distribution, where they're both fully capable of dealing with whatever threat comes up. *The Horns of Nimon* [1979-80] is essentially, 'Romana's the lead and she's busy saving the day'.

"So I don't think anything had to change for her character," she says. "She's the same person – but the Doctor isn't there to, if anything, hold her back!"

The second episode spotlights two friends of the Tenth Doctor, as Jenny (from 2008's *The Doctor's Daughter*) and Lady Christina de Souza (from 2009's *Planet of the Dead*) share an adventure in Abigail Burdess' *Prism*.

And the collection closes with *The Turn of the Tides*, written by Nina Millns. It features Rani Chandra from *The Sarah Jane Adventures*, and the Third Doctor's old friend Jo Jones (née Grant), who met on screen in 2010's *Death of the Doctor*.

"The wonderful Jo Jones is still fighting the good fight," says Nina. "She's become a bit of an eco-warrior and taken on a protégée called Rio. They're up a tree in the Amazon, trying to protect it from being chopped down. At the same time, we've got Rani – who's now a journalist – investigating some strange occurrences in a seaside town. There's another strange occurrence that they both experience, even though they're on different sides of the world, so they decide to come together to investigate."

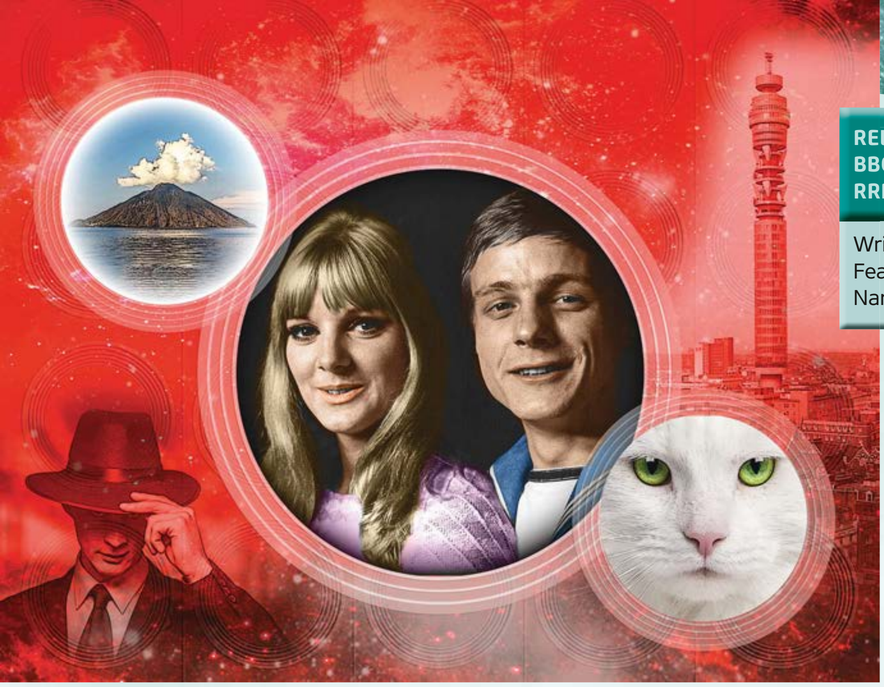
They're soon joined by Jac, the UNIT scientist from 2015's *The Magician's Apprentice* and *The Zygon Invasion*. "There's a bit of a stand-off initially," Nina says. "They're not sure who's who, and whether they're friend or foe. I think Jac needs a bit of convincing that Jo and Rani could actually help her out. But Jo is extremely persuasive, in the most wonderful way, and they eventually join forces."

> **"Romana's the same person – but the Doctor isn't there to hold her back."** Lizbeth Miles

Nina's story is the first time a character introduced in *The Sarah Jane Adventures* has appeared in a Big Finish audio drama. "I was incredibly honoured to be given that opportunity," she says. "I know how much Rani and Sarah mean to so many people. Rani has developed; she's an adult now, and is super-intelligent and very capable. But she stays very true to her original character and, in particular, to her relationship to Sarah. She's very much followed in her footsteps."

Top: Caroline Tankersley's cover art for *Protectors of Time*.

Left: Lalla Ward, John Leeson, John Dorney, Sadie Shimmin, David Warwick and Nimmy March.



RELEASED 3 March
BBC AUDIO
RRP £11 (CD), £9 (digital)

Written By **Paul Magrs**
Featuring **Ben and Polly**
Narrated By **Anneke Wills**

Beyond the Doctor
Sleeper Agents

He's a salt-of-the-earth sailor in the Royal Navy. She's a sophisticated secretary in swinging 60s London. They meet in a nightclub, end up travelling through time and space with two different Doctors, and eventually return home on the same day they departed. What happens next?

"I created this concept of *Beyond the Doctor*, looking at what happened to the companions after they left, and Ben and Polly were two that I put in my briefing as examples of characters that we might be interested in," says BBC Audio's Michael Stevens. "We know quite a bit about who they were *before* they joined the Doctor, because we're told a lot of information in *The War Machines* [1966] about Polly's job at the Post Office Tower, and Ben being on shore leave. And then, of course, by the time they leave the TARDIS in *The Faceless Ones* [1967], we're aware that they've become very close, and they leave the Doctor together. So it's an often-speculated thing: did they stay friends? Did they become an item?"

When Michael pitched the *Beyond the Doctor* concept to writer Paul Magrs, his suggestion of a Ben and Polly story captured Paul's imagination and *Sleeper Agents* was born. "We kick off literally minutes after the end of *The Faceless Ones*," Michael explains. "They've said goodbye to the Doctor and Jamie, and they get a taxi back to Polly's flat. And the 'are they, aren't they' question is not only a question for us but, as Paul tells us, it's a question for Ben and Polly themselves. They've had all the distractions of life in the TARDIS, life with the Doctor, and now it's just them. What does that mean for them and their relationship?"

The TARDIS turns out to have been a great equaliser; back in London, Ben becomes acutely aware of the difference between his and Polly's lives and backgrounds. "I hope listeners will agree that Paul has constructed a very feasible progression for them beyond *The Faceless Ones*," says Michael. "It supplies more emotional context than we had at the time. But it doesn't dwell on the more angst-ridden side of their relationship too much, because it's not long before Ben and Polly are themselves involved in an outlandish adventure. They have to put their personal relationship to one side and just battle the enemy."

The enemies in question were conceived for *Sleeper Agents*, but ended up making their first appearances in earlier instalments of *Beyond the Doctor*. "The day after they return home, Polly reports for work and finds that things aren't as she remembered," says Michael. "In fact, she has a couple of new bosses; one of them is Mr Harmer, the other is Ms Leamann, and these people are completely strange to her. To the listener, if they've heard the first two *Beyond the TARDIS* adventures, *Bessie Come Home* and *London, 1965*, they'll be familiar. Ben also has an encounter with Mr Harmer, but in his own context. And it's not long before Ben and Polly are nobbled by these two, and the dastardly machinations of Harmer and Leamann are revealed."

Anneke Wills, who played Polly on screen, performs the story in character. "She felt that Paul had really nailed the characters of Polly and Ben," says Michael, "and she also gave us a little bit of input – little details about London life. She's so close to Polly, not only because she played her, but because they're a similar age and were both there in London in the swinging 60s. And, as always, I think she gives a beautiful, warm rendition." **DWM**

Top: Minty Design's cover art for Sleeper Agents. **Above:** Anneke Wills. Photo © Michael Stevens/BBC Audio.

Upcoming Releases

AUDIOS

MARCH RELEASES

▶ *Mind of the Hodiac*
[Sixth Doctor]
by Russell T Davies and Scott Handcock
Big Finish
£14.99 (CD), £12.99 (digital)

DOCTOR WHO
MIND OF THE HODIAC

▶ *The Fourth Doctor Adventures: Series 11 – Solo*
by Timothy X Atack, David Llewellyn
Big Finish £24.99 (CD), £19.99 (digital)

DOCTOR WHO
THE FOURTH DOCTOR ADVENTURES
SOLO

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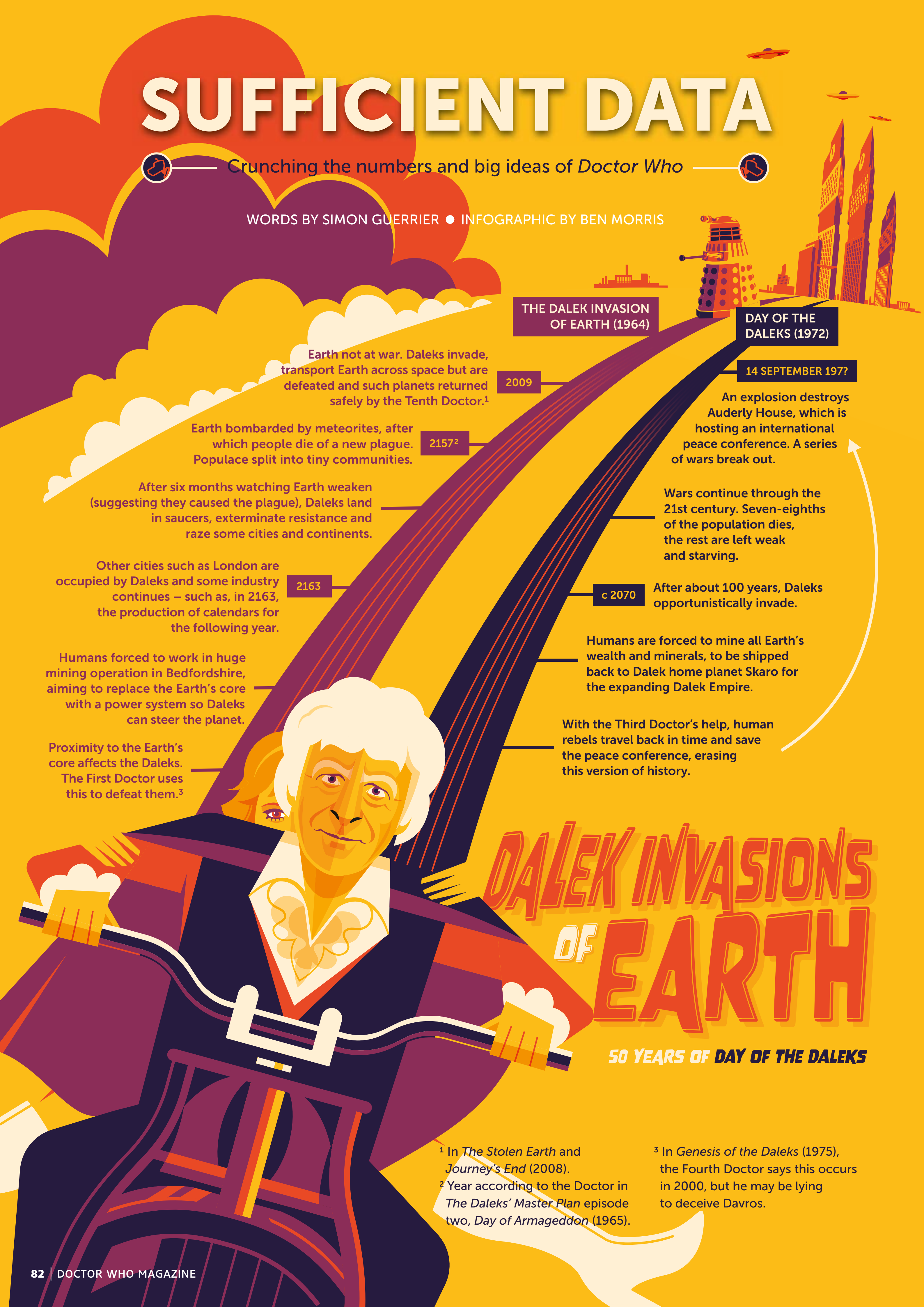
SUFFICIENT DATA

Crunching the numbers and big ideas of *Doctor Who*

WORDS BY SIMON GUERRIER ● INFOGRAPHIC BY BEN MORRIS

DALEK INVASIONS OF EARTH

50 YEARS OF DAY OF THE DALEKS



THE DALEK INVASION OF EARTH (1964)

2009 Earth not at war. Daleks invade, transport Earth across space but are defeated and such planets returned safely by the Tenth Doctor.[1]

2157[2] Earth bombarded by meteorites, after which people die of a new plague. Populace split into tiny communities.

After six months watching Earth weaken (suggesting they caused the plague), Daleks land in saucers, exterminate resistance and raze some cities and continents.

2163 Other cities such as London are occupied by Daleks and some industry continues – such as, in 2163, the production of calendars for the following year.

Humans forced to work in huge mining operation in Bedfordshire, aiming to replace the Earth's core with a power system so Daleks can steer the planet.

Proximity to the Earth's core affects the Daleks. The First Doctor uses this to defeat them.[3]

DAY OF THE DALEKS (1972)

14 SEPTEMBER 197? An explosion destroys Auderly House, which is hosting an international peace conference. A series of wars break out.

Wars continue through the 21st century. Seven-eighths of the population dies, the rest are left weak and starving.

c 2070 After about 100 years, Daleks opportunistically invade.

Humans are forced to mine all Earth's wealth and minerals, to be shipped back to Dalek home planet Skaro for the expanding Dalek Empire.

With the Third Doctor's help, human rebels travel back in time and save the peace conference, erasing this version of history.

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[1] In *The Stolen Earth* and *Journey's End* (2008).

[2] Year according to the Doctor in *The Daleks' Master Plan* episode two, *Day of Armageddon* (1965).

[3] In *Genesis of the Daleks* (1975), the Fourth Doctor says this occurs in 2000, but he may be lying to deceive Davros.

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The Trials of a Script Editor

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